

ANTIQUE CHINESE OBJECTS OF ART

COLLECTION
OF
GENERAL HWANG HSING

AMERICAN ART GALLERIES
MADISON SQUARE SOUTH
NEW YORK

THE
JAMES A. THOMAS
COLLECTION



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AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
BEGINNING TUESDAY, APRIL 25th, 1916
AND CONTINUING UNTIL THE DATE OF SALE

THE COLLECTION OF
THE CHINESE CONNOISSEUR
GENERAL HWANG HSING
FIRST PRESIDENT OF THE CHINESE REPUBLIC

UNRESTRICTED PUBLIC SALE
AT THE AMERICAN ART GALLERIES
ON MONDAY AND TUESDAY AFTERNOONS
MAY 1st AND 2nd
BEGINNING AT 2.30 O'CLOCK

ILLUSTRATED CATALOGUE
OF
ANTIQUE CHINESE PORCELAINS
ENAMELS, JADES, CRYSTALS
AGATES AND
RARE OLD CHINESE PAINTINGS

BELONGING TO THE CHINESE CONNOISSEUR
GENERAL HWANG HSING
FIRST PRESIDENT OF THE CHINESE REPUBLIC

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THE AFTERNOONS HEREIN STATED

THE SALE WILL BE CONDUCTED BY
MR. THOMAS E. KIRBY
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE
AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK
1916

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THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

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BIOGRAPHY OF HWANG HSING

HWANG HSING was born in 1875 in Hunan Province, near its capital. This province is situated in the central portion of China, south of the Yangtse River. From its beautiful hillsides have come some of China's most celebrated generals and statesmen, among whom Hwang Hsing takes second place to none. He is endowed in the amplest measure with those sterling qualities which characterized his ancestors. During youth he was deeply impressed by Western ideas. Modern learning has ever had an advocate in him and it has had a warm place in his heart. He studied and graduated with honors from that famous college, The Leung Hu Shih Yuen, established under the auspices of Viceroy Chang Chih-tung, who spared nothing to equip this great State College of the two Hu Provinces with the amplest facilities for the study of European and American arts and sciences. In his school days he was delighted with the broad and liberal policies of the West, as contrasted with Oriental lethargy and stagnation. At college the desire seized him to reform his country, and henceforth to consecrate himself to the elevation of his people. The scepter of the Empire of China had fallen to the Manchus, who, in accordance with their despotic policy, were anxious to keep the Chinese, the Han subjects, in ignorance and subjection: they resorted to every conceivable pretext to hold them in the bonds of lethargy. Confucian conservatism was an enforced study, while the liberal and progressive doctrines of Western people were discountenanced. Christians and educated men of America and Europe were looked upon with suspicion, fearing that their just and broad principles of human equity and justice might leaven the loaf, and induce a rebellion against their narrow and enervating policy. The Manchus favored in their heart of hearts every manifestation of anti-foreign movement among the people, and allowed such outrages to humanity as brought scores of years of burden

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and woe to the Chinese, as witness the Boxer outbreak. Corruption was widespread and real talent kept down on every hand through the jealousy of their rulers, and these deplorable conditions were being augmented as each year rolled by, so that the people were writhing under the malignant and destructive policy of their rulers. All these facts made an indelible impression on the mind of the youthful patriot and future liberator of his people. He had strong convictions that the time had passed for China to again bar the door to foreign enterprise and intercourse, and that for his country to relapse supinely into seclusion would bring final disaster. Thus we see that the enlightened aims and lofty ambitions of Hwang Hsing were founded upon solid ground. But what character, spirit and enterprise do we find in him to assure of the final triumph?

Nothing speaks more forcibly than deeds. Let us give a short and concise *résumé* of his enterprises and endeavors ere venturing to prophesy the heights which Hwang Hsing may finally reach.

Upon his graduation from the State College he was imbued with an intense enthusiasm to reform his country; and to carry out the mighty reforms he proposed, he appreciated the fact that he must have the co-operation of many compatriots, who would lend the necessary assistance. But to his disappointment he found lamentably few of his fellow men who were willing to exert themselves to further the cause that was burning in his breast.

Such an obstacle would have depressed a less man than Hwang Hsing. Whole-souled he plunged into the task of infusing into his associates the enthusiasm which in him had no bounds. He went to Japan to meet the thousands of Chinese students who were studying there. In order to come into closer touch with the students he matriculated at the Tokio University. He lost no chance to associate with every person of worth and promise. After graduating from the University he returned to Hunan and established the Ming Yuk and the King Ching Schools, over which he personally presided. The names given to these schools are characteristically Chinese and suggestive, the first meaning

“Illustrious Virtue,” and the second “Reformation.” In a remarkably short time he had gathered about him sufficient adherents to excite the jealous and vigilant eye of the Government. Henceforth, he was persecuted and chased from place to place. To a man less courageous such persecution would have been an insuperable barrier, but to him it was only an incentive to more active and drastic measures.

To him the pointing finger of Providence was plain. The writing on the wall of fate clearly proclaimed that Despotism must perish and Democracy win the day in China. Hwang Hsing was henceforth a full-fledged Revolutionist, boldly advocating Republicanism for China. He worked steadfastly to increase the number of adherents from the gentry and military classes of Hunan, thus courting the order for his arrest by the Government. In 1906 he had to flee for his life to Shanghai. In Shanghai he was arrested, but upon the assumption of a fictitious name he was liberated and escaped to Japan. Thrown again into the field of his former labors, we find him giving full vent to his organizing genius.

Thus far he had had to face a nation of four hundred millions in the educational field, but now he had to cope with the armed forces of the Chinese Empire. To accomplish the reformation and the elevation of his people necessitated the sweeping away of the system that had so long obstructed and undermined the industrial and intellectual growth of the nation. He realized that extensive co-operation was indispensable to the herculean task he had set himself to perform. The ideal ever before him was the most civilized revolution possible. He desired to avoid all unnecessary carnage and plunder. In order to accomplish the overthrow of the Manchus by a comparatively bloodless revolution he organized, first, the Tung Ming Hui or the “Association of Compatriots”; second, he established and edited a paper named *The Min Pau*, or *The Nationalist*, for the purpose of leading the people to a right appreciation of their duties as citizens and in order to be able to attack the corruption and evils of the Manchu régime. Third, he organized systematic methods of working and

co-operating with the military classes in China, never failing to urge them to show to the world that China could conduct a thoroughly civilized Revolution, through which foreign residents and non-combatants were held sacred and inviolable. And, in anticipation of the personal part that he must play in the great drama, he applied himself with assiduous zeal to the study of military tactics under military officers in Japan. He made a special study of the manufacture of explosives and implements of war, and also organized the Chun-Sze Pin Tsau Pu, or "The Deliberating Council of Military Affairs," which embraced among its members most of the military talent of "Young China."

About this time Dr. Sun Yat-sen arrived in Japan from Europe. Hwang Hsing found him very congenial and in hearty sympathy with his plans. With characteristic Chinese courtesy, Hwang Hsing urged Sun Yat-sen to become the President of their Association, while he himself acted as its Vice-President. Very soon the Association could count among its members nearly all the University and College Chinese graduates of Europe, America and Japan. Sympathy for the movement spread far and wide, not only within the confines of China, but among Chinese of every clime. Henceforth, every editor and every instructor of importance was lined up with Hwang Hsing and his organization, and began to preach and reiterate the need for Change, Reform and Progress, if their Fatherland was to be saved. The Manchu Dynasty was shaken to the very Throne; but instead of turning from the errors of its way and carrying out the Reforms that the people demanded, the Government set for its task the ruthless and total annihilation of the Reformers. It is indeed deplorable that so many of the brightest minds paid the penalty of their patriotic zeal by forfeiting their heads and to-day fill a patriot's grave. Thus far the Reformers had relied upon the pen as their weapon, while the Government replied with whetted swords and whizzing bullets. But the time of reckoning was fast approaching!

To whom belongs the honor of holding and swaying the multitude? By whose determination and power have the

vast millions of China chiefly been prepared for the great transforming scene that the world has just witnessed? Of one man it can be said (as Gladstone said of Washington) that if among all the pedestals supplied by the recent history of the Chinese Revolution for character of extraordinary ability, elevation of purpose, patriotism and untiring effort, one is higher than all the rest, it is the pedestal raised to the honor of Hwang Hsing. An examination of this man's history helps greatly to answer those perplexing questions about the future of the new-born Republic, for in him the destiny of China is wrapped up.

People of the West may have heard of Hwang Hsing as the defeated General of Nanking who led "The Punitive Expedition Against Yuan Shi-kai," but the world has not heard that he was the towering figure, the life and main-spring of the movement that dethroned the Manchu Emperor and uprooted that despotic rule from the Flowery Kingdom. The retreat of Hwang Hsing from Nanking was as "Xenophon's retreat of ten thousand, outshining the conquest of Alexander;" as the retreat of Sir John Moore to Corunna as compared with the victories of Wellington; certainly far more glorious was it than the wanton devastation and the scourging of his Fatherland by Yuan Shi-kai. —From "*A Revelation of the Chinese Revolution*," by JOHN J. MULLOWNEY.

CONDITIONS OF SALE

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

CATALOGUE

LIST OF CHINESE DYNASTIES

HSIA DYNASTY	2205—1766 B.C.
SHANG DYNASTY	1766—1122 B.C.
CHOU DYNASTY	1122— 255 B.C.
TS'IN DYNASTY	255— 206 B.C.
HAN DYNASTY	B.C. 206— 221 A.D.
THREE KINGDOMS	221— 265 A.D.
TSIN DYNASTY	265— 420 A.D.
SIX KINGDOMS	420— 618 A.D.
T'ANG DYNASTY	618— 907 A.D.
FIVE DYNASTIES	907— 960 A.D.
LIAO DYNASTY }	{ 907—1168 A.D.
KIN DYNASTY }	
	{ 1115—1260 A.D.
SUNG DYNASTY	960—1280 A.D.
YÜAN DYNASTY (Mongol)	1280—1368 A.D.
MING DYNASTY	1368—1644 A.D.
CH'ING DYNASTY (Manchu)	1644—1911 A.D.

FIRST AFTERNOON'S SALE
MONDAY, MAY 1, 1916
AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

SNUFF BOTTLES

- 1—TWO SMALL SNUFF BOTTLES (*Ch'ien-lung*)
Porcelain. Decorated in enamel colors.
- 2—TWO DECORATED SNUFF BOTTLES (*Ch'ien-lung*)
Porcelain. One, cylindrical shape, with figures in enamel colors; the other, flattened shape, with deity and poem in coral red and black.
- 3—TWO PORCELAIN SNUFF BOTTLES (*Ch'ien-lung*)
Decoration of figures, fabulous monsters and garden scene painted in the enamel colors of the *famille rose*.
- 4—TWO PORCELAIN SNUFF BOTTLES (*Ch'ien-lung*)
Garden scenes and mythological monsters painted in enamel colors.
- 5—TWO PORCELAIN SNUFF BOTTLES (*Ch'ien-lung*)
One, flattened shape, with figures and pine tree in brilliant underglaze blue, and the other decorated in enamel colors, with grasshopper and beetle.

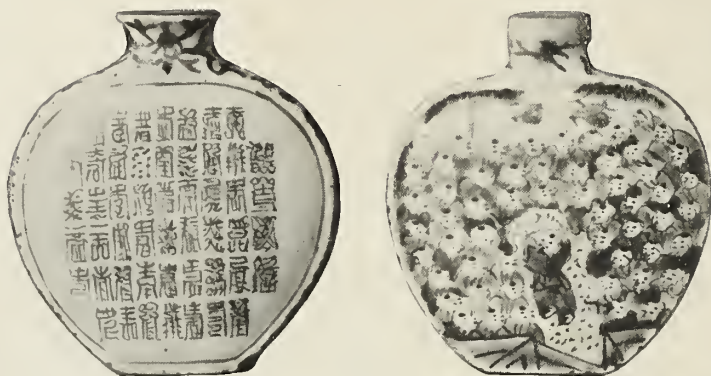
First Afternoon

6—TWO PORCELAIN SNUFF BOTTLES (*Ch'ien-lung*)

One, decorated with Shoki and Imps in coral red, the other with fishes modeled in relief and decorated in coral red.

7—TWO COMPOSITION SNUFF BOTTLES (*Ch'ien-lung*)

Brilliant red resembling the comb of a crane.



8—TWO PORCELAIN SNUFF BOTTLES (*Ch'ien-lung*)

One decorated with the "Hundred Children," the other with Hundred Shou symbols in coral red.

9—TWO PORCELAIN SNUFF BOTTLES (*Tao Kuang*)

Decorated in enamel colors, one with Pekin dogs, plants and aquatic birds, the other with boating scene and Pekin dogs.

10—TWO PORCELAIN SNUFF BOTTLES (*Tao Kuang*)

One decorated with landscape and mountain scenery in *rouge-de-cuivre*, the other decorated in enamel colors with garden scene and mandarin figures playing games.



11—TWO PORCELAIN SNUFF BOTTLES (*Tao Kuang*)

One flattened shape, decorated with gold fishes painted in coral red; the other oviform with kylin sporting with a brocade ball penciled in coral red.

12—TWO CYLINDRICAL SNUFF BOTTLES (*Ch'ien-lung*)

One decorated with mythical figures in underglaze blue of sea animals on a background of sea waves in copper red, the other with dragon and cloud forms in *sang-de-bœuf* tint.

13—TWO COMPOSITION SNUFF BOTTLES (*Ch'ien-lung*)

One flattened shape, coated with a brilliant red; the other beautifully mottled to resemble the color of a pomegranate.

14—DECORATED PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Lapis-blue glaze, with two white panels which are decorated with plants and birds in various enamel colors.

First Afternoon

15—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Coated with a camellia-leaf green glaze which is minutely crackled.

16—PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Coated with a turquoise-blue glaze.



No. 17



No. 18

17—CYLINDRICAL SNUFF BOTTLE (*Ch'ien-lung*)

Mandarin figures and garden scene penciled in underglaze blue and *rouge-de-fer*.

18—TWIN SNUFF BOTTLE (*Ch'ien-lung*)

One white, the other blue; both decorated with gold.

19—TWO MINIATURE SNUFF BOTTLES (*Ch'ien-lung*)

One of mottled brown amber, highly polished; the other of sapphire blue glass.

20—TWO PORCELAIN SNUFF BOTTLES (*Ch'ien-lung*)

Of the famous Ku Yuet Hsien manufacture; decorated with landscapes and river views.



21—LARGE PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Decorated in copper red, on a pale celadon ground, with landscape, mountain scenery and river view.

22—LARGE PORCELAIN SNUFF BOTTLE (*Ch'ien-lung*)

Decorated with designs of plants and birds approved and used by the Llamas of Thibet.

23—LARGE PORCELAIN SNUFF BOTTLE (*Shun Chi*)

Figures of game cocks, painted in underglaze blue.

PEKIN GLASS, AMBER, JADE AND OTHER
HARD STONE SNUFF BOTTLES

24—TWO GLASS SNUFF BOTTLES (*Ch'ien-lung*)

One, brown color, with coins and lizards in relief in white, green and black; the other in imitation of mutton-fat jade.

25—TWO PEKIN GLASS SNUFF BOTTLES (*Ch'ien-lung*)

In imitation of mutton-fat jade. Surfaces of both of carved basket pattern.

26—TWO PEKIN GLASS SNUFF BOTTLES (*Ch'ien-lung*)

One sapphire blue, the other emerald green.

27—MOTHER-OF-PEARL SNUFF BOTTLE (*Ch'ien-lung*)

Carved decoration of lotus plant.

28—TWO GLASS SNUFF BOTTLES

One white, with deer and other symbols of longevity in red; the other in imitation of amber, with peaches, pomegranates and bats in relief in yellow, red and green.

29—TWO AGATE SNUFF BOTTLES (*Ch'ien-lung*)

One mottled brown, the other mottled *clair-de-lune*.

30—TWO SNUFF BOTTLES

One clear white rock-crystal, the other smoke crystal. Both highly polished.

31—TWO PEKIN GLASS SNUFF BOTTLES

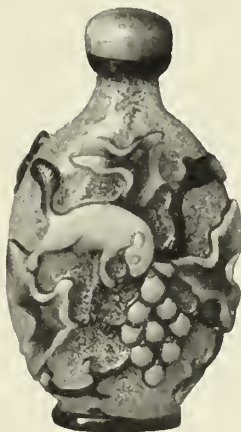
One rose pink, the other in imitation of yellow amber.

32—TWO GLASS SNUFF BOTTLES (*Ch'ien-lung*)

One in imitation of rock-crystal, with dragons mottled in relief in red; the other in imitation of brown agate, with ornamentation mottled in relief in green, pink and black.

33—TWO PEKIN GLASS SNUFF BOTTLES (*Ch'ien-lung*)

Ruby-red color. One with cut surface.



34—TWO CAMPHOR GLASS SNUFF BOTTLES

One decorated in relief with squirrels and grapevine in gray and black; the other with blossoming prunus and blooming peony, modeled in high relief.

35—TWO PEKIN GLASS SNUFF BOTTLES

One sapphire blue, the other ruby red.

36—TWO PEKIN GLASS SNUFF BOTTLES

One in imitation of amethyst, with floral scrolls, modeled in relief; the other in imitation of imperial jade, highly polished.



37—TWO PEKIN GLASS SNUFF BOTTLES (*Ch'ien-lung*)

One rose pink, decorated with raised black glass in designs of prunus, deer and a stork; the other camphor glass, with dragons, and handles modeled in relief in ruby red.

38—TWO PEKIN GLASS SNUFF BOTTLES (*Ch'ien-lung*)

One milk-white glass, with mystical designs of divination in sapphire blue and modeled in relief; the other of camellia-leaf green of opaque quality.

39—TWO PEKIN GLASS SNUFF BOTTLES

One in imitation of mottled green jade, the other in imitation of gray agate.

40—CLOISONNÉ ENAMEL SNUFF BOTTLE (*Ch'ien-lung*)

Floral designs of various colors on a turquoise-blue ground.

First Afternoon

- 41—UNIQUE GRAY CORAL SNUFF BOTTLE (*Ch'ien-lung*)
Polished surface, showing the coral formation.
- 42—AMBER SNUFF BOTTLE (*Ch'ien-lung*)
Crudely shaped, of golden brown color, with highly polished surface.
- 43—BLACK ROCK-CRYSTAL SNUFF BOTTLE (*Ch'ien-lung*)
Tall shape, with cut edges; highly polished surface.
- 44—UNIQUE ROCK-CRYSTAL SNUFF BOTTLE (*Ch'ien-lung*)
With hairlike formation beautifully disposed on one side, and the reverse of clear crystal. Has coral stopper with pearl setting.
- 45—BLACK ROCK-CRYSTAL SNUFF BOTTLE (*Ch'ien-lung*)
On one side a branch of prunus blossoms carved in low relief.
- 46—AGATE SNUFF BOTTLE (*Ch'ien-lung*)
Beautifully striated bluish gray. Has coral stopper.
- 47—ROCK-CRYSTAL SNUFF BOTTLE (*Ch'ien-lung*)
Decorated with peonies and magnolia flowers and plants carved in low relief.
- 48—LARGE ROCK-CRYSTAL SNUFF BOTTLE (*Ch'ien-lung*)
Two monster-head and ring handles carved in relief. Highly polished surface.
- 49—AGATE SNUFF BOTTLE (*Ch'ien-lung*)
Amber color. Peonies carved in low relief.
- 50—CARNELIAN SNUFF BOTTLE (*Ch'ien-lung*)
In design of a melon, with vine and butterfly carved in low relief.

First Afternoon

51—SMALL AGATE SNUFF BOTTLE (*Ch'ien-lung*)

Carved in the shape of a melon, with segments. The color and shape suggests the preserved fruit. Has fei-t'sui stopper in shape of a frog.

52—AGATE SNUFF BOTTLE (*Ch'ien-lung*)

Grayish yellow, decorated with lotus plant and frog in low relief in the green matrix. Has turquoise stopper.

53—AGATE SNUFF BOTTLE (*Ch'ien-lung*)

In dark brown and yellow. Highly polished surface.

54—AGATE SNUFF BOTTLE (*Ch'ien-lung*)

Brown and gray; lotus plant and lion's head and ring handles carved in low relief.

55—GRAY AGATE SNUFF BOTTLE (*Ch'ien-lung*)

Decorated with carved designs of rockery, lotus plants and pine tree. Unpolished surface. Has carnelian stopper.

56—GRAY AGATE SNUFF BOTTLE (*Ch'ien-lung*)

With dark brown markings and decoration of birds and mosses in similar color.

57—LARGE AGATE SNUFF BOTTLE (*Ch'ien-lung*)

Resembling yellow amber. Two handles in design of monster-head and rings carved in low relief. Imitation fei-t'sui stopper.

58—ROCK-CRYSTAL SNUFF BOTTLE (*Ch'ien-lung*)

Decorated with peonies and a cat cut in high relief in the white matrix. On the reverse and ends, carved in low relief, are pine-tree branches. Has amethyst stopper.



59—UNIQUE SMOKY-QUARTZ SNUFF BOTTLE (*Ch'ien-lung*)

The interior has been intricately painted through the minute aperture with an undersea scene of gold fishes, and other species of fishes, sea plants and mosses in natural colors. A poem in Chinese writing is by Mung Tze Shau, a great eunuch. On the outer surface, carved in low relief, are two bats and fungus, the symbols of longevity. Two handles on the sides are in design of lions' heads and rings. Has pink quartz stopper.

First Afternoon

60—AN IMPERIAL HAN JADE SNUFF BOTTLE (*Han Dynasty*)

An authentic specimen of the period. Flat cylindrical shape. Showing the ferruginous transformation of an original white jade from being buried with a notable person during the Han Dynasty, about 221 B.C. to 226 A.D. Carved on one side with the sun and the Chinese inscription "Kiang Shan Ye Dai," meaning that "China shall be everlasting as the sun." On the other side are carved a mountain and the ocean, with the inscription "Shan Shau Fu Hai," meaning "Prosperity as great as the mountain and blessings as expansive as the sea."

61—WHITE JADE PEBBLE SNUFF BOTTLE (*Ch'ien-lung*)
Mutton-fat texture. Has pink quartz stopper.

62—WHITE JADE PEBBLE SNUFF BOTTLE (*Ch'ien-lung*)
With reddish mottle on one side.

5-63—JADE PEBBLE SNUFF BOTTLE (*Ch'ien-lung*)
Mutton-fat. With patches of the yellow-red oxidized exterior giving an interesting effect.

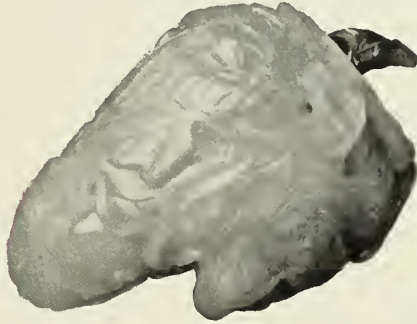
8-64—MUTTON-FAT JADE SNUFF BOTTLE (*Ch'ien-lung*)
Very thin flattened bottle shape. Jeweled green jade and metal stopper.

7-65—WHITE JADE SNUFF BOTTLE (*Ch'ien-lung*)
Mutton-fat texture. Canteen shape. Highly polished surface. Pink quartz stopper.

16-66—MUTTON-FAT JADE SNUFF BOTTLE (*Ch'ien-lung*)
Gourd shape. Highly polished surface. Pink coral stopper.

- 27-67—IMPERIAL JADEITE SNUFF BOTTLE (*Ch'ien-lung*)
Flattened bottle shape; gray texture, beautifully marked with streaks of emerald green. Stopper to harmonize.

- 10-68—MUTTON-FAT JADE SNUFF BOTTLE (*Ch'ien-lung*)
Very thin flattened bottle shape. Highly polished surface. Has carved agate and silver-mounted stopper.



- 40-69—FEI-T'SUI SNUFF BOTTLE (*Ch'ien-lung*)
Beautifully carved in design of two bitter cucumbers and overlaid with the vine; a distinctly Chinese vegetable. Has carnelian stopper.

- 28-70—WHITE JADE SNUFF BOTTLE (*Ch'ien-lung*)
Gourd shape. Highly polished surface. Has pink coral and metal stopper.

- 12-71—CARVED WHITE JADE SNUFF BOTTLE (*Ch'ien-lung*)
The entire surface covered with designs of gold fish executed in high relief. Gold and brown markings.

- 12-72—LARGE JADE PEBBLE SNUFF BOTTLE (*Ch'ien-lung*)
White, with brown mottling. Highly polished surface.

First Afternoon

710- 89—TEAKWOOD TABLE SCREEN (*Ch'ien-lung*)

Carved in openwork, with yellow jade panel, which is carved in relief with the eight Buddhistic symbols of happy augury.



4000- 90—PAIR JADEITE BOWLS (*Ch'ien-lung*)

Mottled green and white highly polished surface.

Diameter, 5½ inches.

325- 91—WHITE JADE OVIFORM JAR (*Ch'ien-lung*)

With cover. Mountain scenery and figures carved in relief. Cover surmounted by mythical animal.

Height, 6 inches.

92—MOSS-GREEN JADE SHALLOW DISH (*Ch'ien-lung*)

With serpentine edge. Interior decorated with chrysanthemums and butterfly, delicately etched and filled in with gold. The sides of swastika fret filled in with gold.

Length, 9 inches: width, $7\frac{1}{8}$ inches.

93—CHINESE IMPERIAL SCEPTER (*Ch'ien-lung*)

Of polished teakwood, with three gray-white jade panels, which are carved in relief with symbols of long life and floral subjects.

94—CHINESE IMPERIAL SCEPTER (*Ch'ien-lung*)

Of polished teakwood, with three white jade panels, which are carved with symbols of long life and floral subjects.

95—CHINESE IMPERIAL SCEPTER (*Ch'ien-lung*)

Of polished teakwood, with three large panels of white jade which are carved in relief with Chinese symbolical subjects. Has glass case.

96—PEKING GLASS CUP (*Ch'ien-lung*)

Milk-white and coral pink. Engraved seal mark.

97—WRITER'S PEKING GLASS WATER DISH (*Ch'ien-lung*)

The exterior of sapphire blue and the inner surface of turquoise blue.

98—PEKING GLASS BOTTLE-SHAPED VASE (*Yung Chêng*)

Yellow, with green mottling. Engraved seal mark.

Height, $5\frac{1}{4}$ inches.



112—PAIR IMPORTANT CINNABAR LACQUER JARS (*Ch'ien-lung*)

With hat-shaped covers. Formed of various layers of lacquer and carved in relief, in four panels, are Chinese landscape and figure subjects, and the intervening spaces are covered with peony scrolls. Borders of gadroons.

Height, 15½ inches; diameter, 19½ inches.

113—PAIR ENAMELED PLATES (*Ch'ien-lung*)

One with dark blue border and five white panels, and decorated with garden scenes and group of dignitaries and floral subjects. Companion plate similarly decorated on a white ground.

Diameter, 10¾ inches.

First Afternoon

114—PAIR ENAMELED PLATES (*K'ang-hsi*)

Chinese imperial scenes and floral borders painted in brilliant colors on a white ground.

Diameter, 11 $\frac{7}{8}$ inches.

115—CLOISONNÉ ENAMEL INCENSE BURNER (*Ming*)

Floral scrolls on blue ground.

Height, 2 inches.

116—PAIR OF OLD CLOISONNÉ ENAMEL VASES (*Ming*)

Flask shape. Floral designs in white panels. Very old and rare; the first products of the Chin Tai manufacture.

Height, 3 inches.

117—SMALL CLOISONNÉ ENAMEL VASE (*Ch'ien-lung*)

Pear-shape, with scroll handles. Floral scrolls in various brilliant enamels on a turquoise-blue ground.

Height, 5 inches.

118—SMALL CLOISONNÉ ENAMEL INCENSE BURNER (*Ch'ien-lung*)

Ogre heads and scrolls in red, green, white and blue enamels on turquoise-blue ground. Gilt fret and handles.

Height, 4 $\frac{5}{8}$ inches.

119—CLOISONNÉ INCENSE BURNER (*Ch'ien-lung*)

Globular shape, on tripod. Floral scrolls in brilliant enamels on a turquoise-blue ground. Gilt handles and ornaments.

Height, 6 inches.

120—OLD CLOISONNÉ ENAMEL INCENSE BURNER

Mystic trigram and floral designs in low tones on a blue ground.

Diameter, 5 inches.

First Afternoon

40-121—PAIR OF CLOISONNÉ ENAMEL FLOWER-POTS (*Ch'ien-lung*)

Inverted bell-shape on tripod. Peony scrolls in red, yellow, blue and white on a turquoise-blue ground. Gilded interior.

Height, 3 inches; diameter, 5 inches.

29-122—PEAR-SHAPED CLOISONNÉ ENAMEL VASE (*Ch'ien-lung*)

With tall slender tubular neck. Turquoise-blue ground, with flowering plants, bands of palmettes and profuse scrolls executed in a dark shade of blue enamel in fine wires.

Height, 11 inches.

33-123—PEAR-SHAPED CLOISONNÉ ENAMEL VASE (*Ch'ien-lung*)

With tall slender tubular neck. Brilliant mirror-black ground, completely covered with budding plants, scrolls and band of palmettes intricately executed in fine wires and resembling filigree work.

Height, 11 inches.

10-124—OLD BRONZE WATER DISH (*Ming*)

Outside decorated with squirrels and grapevines in relief casting, and the interior with a mythical steed among waves.

Length, $6\frac{1}{4}$ inches; width, $4\frac{1}{4}$ inches.

18-125—ANCIENT BRASS VESSEL (*Ming*)

On the inner surface are four fishes and water plants cast in relief, and on the edge two bold rudimentary handles. This old vessel was used in temples for holding holy water. The worshipers, after dipping their hands, during their prayers violently rubbed the handles, with a brisk vibration of the water, which emitted a loud resonance, and in their imagination was an answer to their prayers.

Diameter, 15 inches; height, $4\frac{1}{4}$ inches.

BLUE AND WHITE PORCELAIN

126—SET OF FIVE BLUE AND WHITE BOWLS (*Ch'ien-lung*)

Thin, clear white hard paste. Decorated with clusters of pomegranates and border design in dark blue.



127—PAIR RARE BLUE AND WHITE BOWLS (*Ming*)

On the outer surface, Chinese garden scenes and figures in beautiful opaque blue, and on the interior surface a border design and the four-character mark of Yung-lo.

Diameter, 4 $\frac{1}{8}$ inches.

128—PAIR OLD CANTON BLUE AND WHITE PLATES (*Ch'ien-lung*)

Decorated in brilliant underglaze blue with landscape, mountain scenery and river view.

Diameter, 6 inches.

129—BLUE AND WHITE SMALL DEEP DISH (*Ch'ien-lung*)

Decoration in underglaze blue. In the center, a vase with plants. Border of fret and other design.

Diameter, 6 $\frac{1}{8}$ inches.

First Afternoon

3—130—SMALL BLUE AND WHITE PLATE (*Ch'ien-lung*)

Floral designs and fret border in very dark underglaze blue.

Diameter, 6½ inches.

4—131—SMALL BLUE AND WHITE JAR (*Ch'ien-lung*)

Decorated in underglaze blue of brilliant quality. Encircling the body are two four-clawed dragons pursuing the sacred pearl. Round the shoulder and foot are bands of scepter heads and gadroons.

Height, 4¾ inches.

11—132—LARGE BLUE AND WHITE ROUGE BOX (*Ch'ien-lung*)

Decoration of draperies, children at play and lanterns in two shades of brilliant underglaze blue. Underneath the foot, a five-clawed dragon amid fire emblems in dark blue.

2—133—SMALL FLOWER-POT (*Ch'ien-lung*)

Stareh-blue glaze. Landscape, mountain scenery and river view in cobalt blue.

Height, 3¼ inches.

1—134—PAIR OF FINE BLUE AND WHITE BOWLS (*Early Ming*)

Decoration of turtles, Shou characters, wave crests and symbols of longevity, executed in brilliant cobalt-blue and in white reserve. Crane crest in center, and on the outer surface vines and blossoms.

Diameter, 6¾ inches.

11—135—BLUE AND WHITE OVIFORM JAR (*Ch'ien-lung*)

Of soft-paste type. Finely decorated in brilliant underglaze blue with floral scrolls, Sanserit characters and a border of the Buddhistie symbols of "Happy Augury." Underneath the foot, seal of "Tsing-Suen-san.

Height, 6 inches.



- 15-136—LOTUS-SHAPED BLUE AND WHITE DISH (*Wan-li*)
Decorated with floral sprays, Sanscrit characters and scrolls in Mohammedan blue. Six-character mark of the period.

Diameter, 7¾ inches.

- 7-137—BLUE AND WHITE BEAKER (*K'ang-hsi*)
Decorated with a pine tree, bamboo and fungi in dark cobalt-blue.

Height, 5 inches.

- 2-138—BLUE AND WHITE OCTAGONAL PLATE (*Ch'ien-lung*)
Sonorous thin hard paste. Landscape scenery, river view and beautifully executed border design in two shades of underglaze blue.

Diameter, 8¾ inches.

First Afternoon

- 4-139—BLUE AND WHITE PLATE (*Ch'ien-lung*)
Landscape, river view and border designs in brilliant underglaze blue.
Diameter, 10½ inches.

- 21-140—BLUE AND WHITE PEAR-SHAPED VASE (*Yung Chêng*)
With two elephant-head handles. Floral scrolls and Sanscrit characters penciled in two shades of underglaze blue. Encircling the mouth a band composed of the Buddhistic symbols of "Happy Augury." Seal mark of the period.
Height, 6 inches.

- 3-141—BLUE AND WHITE CYLINDRICAL INCENSE BURNER (*K'ang-hsi*)
The ground unglazed and carved with swastika fret design. Decorated with four blue and white panels of landscape and figure subject.
Height, 3½ inches; diameter, 5¼ inches.

- 7-142—LARGE BLUE AND WHITE PLATE (*K'ang-hsi*)
Decorated in brilliant underglaze blue with "Fu-shau" fruit and persimmons. Underneath the foot a six-character mark of the period and an unglazed groove which is characteristic of the best specimens of the K'ang-hsi period.
Diameter, 10¾ inches.

- 3-143—BLUE AND WHITE DISH (*Ch'ien-lung*)
Scalloped edge. Borders of fruit, flowers and diaper patterns. (Repaired.)
Diameter, 10 inches.

- 3-144—BLUE AND WHITE DISH (*Ming*)
Lotus plants and scroll borders in Mohammedan blue. Gray-white glaze. Four-character mark.
Diameter, 11½ inches.

First Afternoon

3-145—BLUE AND WHITE BEAKER-SHAPED VASE (*K'ang-hsi*)

Dense hard paste. Decorated with prunus blossoms, bamboo, birds and scroll designs, which are painted under the glaze in mazarine blue of brilliant quality. Etched border designs.

Height, 8 $\frac{3}{4}$ inches.

4-146—BLUE AND WHITE PEAR-SHAPED VASE (*K'ang-hsi*)

With trumpet neck. Mountain scenery, rocky cliffs and river view, painted in brilliant cobalt-blue.

Height, 9 $\frac{7}{8}$ inches.

11-147—BLUE AND WHITE GINGER JAR (*K'ang-hsi*)

Oviform. Dragon and phoenix amid cloud forms and fire emblems penciled in two shades of underglaze blue.

Height, 7 $\frac{1}{4}$ inches.

15-148—BLUE AND WHITE GINGER JAR (*Ch'ien-lung*)

With its original dome-shaped cover. The decoration of floral sprays and butterflies is beautifully painted in opaque blue on a brilliant white ground.

Height, 8 $\frac{3}{8}$ inches.

13-149—BLUE AND WHITE JAR (*Ming*)

Dense hard paste. Decoration of blooming tree peonies, birds and border designs in Mohammedan blue in opaque and brilliant quality.

Height, 8 $\frac{3}{8}$ inches.

26-150—BLUE AND WHITE GINGER JAR (*K'ang-hsi*)

The ornamentation consists of three leaf-shaped panels, enclosing figures of Chinese children, known as the "Naked Boys" amid lotus buds and a whorl of scrolls. The intervening spaces filled with sprays of lotus flowers.

Height, 8 $\frac{3}{8}$ inches.



- 115 151—BLUE AND WHITE BEAKER-SHAPED VASE (*K'ang-hsi*)
Clear white hard paste. Decorated in underglaze blue of exceedingly brilliant quality. The embellishment consists of mountain scenery, rocky cliffs, river view and figures of dignitaries.

Height, 14 $\frac{3}{4}$ inches.

- 425 152—BLUE AND WHITE PEAR-SHAPED VASE (*Ch'ien-lung*)
With tall slender neck and flaring mouth. The ground of rich cobalt-blue, over which is a white slip decoration of prunus in blossom, tree peony and symbolical bats which are skilfully modeled and etched.

Height, 14 $\frac{1}{8}$ inches.

First Afternoon

37-153—BLUE AND WHITE GINGER JAR (*K'ang-hsi*)

The ornamentation consists of three leaf-shaped panels, enclosing figures of Chinese children known as the "Naked Boys," amid lotus buds and a whorl of scrolls. The intervening spaces filled with sprays of lotus flowers.

Height, 8½ inches.

42-154—BLUE AND WHITE HAWTHORN GINGER JAR (*K'ang-hsi*)

The ground of clouded blue, with prunus blossoms in reserve and three white panels decorated with children at play. Has teakwood cover.

Height, 8 inches.

155—BLUE AND WHITE PLATE (*K'ang-hsi*)

Thin sonorous porcelain. Decoration of large peonies and leaf scrolls in brilliant blue.

Diameter, 14 inches.

156—LARGE BLUE AND WHITE PLATE (*Ch'ien-lung*)

Dense hard paste. Decoration of flowers and leaf scrolls in dark cobalt-blue.

Diameter, 15 inches.

157—DECORATED PEAR-SHAPED VASE (*Ch'ien-lung*)

Invested with a pale celadon glaze and decorated in underglaze and *rouge-de-cuivre* with phoenixes and tree peonies.

Height, 12 inches.

158—CELADON OVIFORM VASE (*Ch'ien-lung*)

With two deer-head handles modeled in bold relief. Coated with a sea-green celadon glaze and decorated with a "Wu-tung" tree, peonies and a phoenix which are worked in low relief in the paste and painted in two shades of underglaze blue.

Height, 12¾ inches.

First Afternoon

22-159—PAIR OF BARREL-SHAPED CELADON JARS AND COVERS
(*Ch'ien-lung*)

One decorated with ornamental objects known as "The Hundred Antiques," flowers and bats; and the other, with tree peonies and a phoenix, all of which are modeled in low relief in the paste and painted in blue and white.

Each: Height, 9¼ inches.

160—CELADON OVIFORM VASE (*Ch'ien-lung*)

Invested with a monochrome glaze of pale sea-green color and decorated with plum tree, chrysanthemums and a cat seated on a rock, painted in peachbloom tint and underglaze blue. The neck has been cut down and rimmed with metal.

Height, 12 inches.

161—DECORATED VASE (*Ch'ien-lung*)

Quadrilateral shape, with two tubular handles. Dense hard paste. Decoration of chrysanthemums, plum in blossom and bamboo, painted in underglaze blue and *rouge-de-fer*.

Height, 14 inches.

162—BOTTLE-SHAPED VASE (*Ch'ien-lung*)

With flange encircling shoulder and has two elephant-head and loose ring handles. It is enameled with a pale celadon glaze and decorated with bands of archaic scrolls, gadroons and scepter head in brilliant underglaze blue.

Height, 12½ inches.

5-163—PEAR-SHAPED VASE (*Ch'ien-lung*)

With broad flaring neck. Has raised flange round shoulder of scepter-head designs and two monster-head handles in imitation of iron. It is coated with a pale sea-green celadon glaze and alternating bands of ivory-white, lavender and buff, and decorated in underglaze blue.

Height, 15½ inches.

First Afternoon

164—CELADON VASE (*Ch'ien-lung*)

Graceful oviform, with overlapping and spreading neck on which are two handles of phoenix design. Coated with a sea-green celadon glaze of pellucid quality and decorated in blue and white with floral sprays and prunus blossoms, which are worked in low relief in the paste.

Height, 16½ inches.

165—DECORATED BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Bold dragon amid cloud forms, painted in mazarine blue and copper red.

Height, 17½ inches.

166—LARGE CELADON VASE (*Ch'ien-lung*)

Tall shape, fashioned to resemble a fabric bag, tied with a ribbon band at the neck, on which are kylin ornaments for handles. It is coated with a celadon glaze of sea-green tint and profusely decorated with medallion of brocade patterns and Buddhistic symbols in raised blue and white.

Height, 24 inches.

167—DECORATED BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Coated with an apple-green glaze, which is etched with leaf scrolls and blooming chrysanthemums painted in brilliant enamel colors.

Height, 8½ inches.

168—CYLINDRICAL VASE (*Ch'ien-lung*)

Invested with an iridescent orange yellow glaze and decorated in dark brown with mountain scenery and river view.

Height, 8½ inches.

169—GLOBULAR JAR (*Yung Chêng*)

Decoration of blossoming prunus, bamboo and birds.

Height, 8 inches.

First Afternoon

4 170—OVIFORM VASE (*Ch'ien-lung*)

The decoration, which is known as the "Hundred Antiques," is painted in *rouge-de-fer* and underglaze blue.

Height, 8 $\frac{3}{8}$ inches.

3 171—OVIFORM VASE (*Ch'ien-lung*)

Similar in shape to the foregoing. Decoration of wild geese, grasses and millet, in *rouge-de-fer* and underglaze blue.

Height, 9 $\frac{3}{8}$ inches.

3 172—BOTTLE-SHAPED VASE (*Ch'ien-lung*)

With tall neck and spreading mouth. Coral-red glaze, over which are cloud-forms penciled in gold. Six reserve panels, in which are numerous legendary and other figures exquisitely painted in enamel colors.

Height, 10 inches.

4 173—GLOBULAR JAR (*Yung Chêng*)

Phoenix and tree peonies painted in the enamel colors of the *famille rose*.

Height, 8 $\frac{1}{2}$ inches.

3 174—PEAR-SHAPED VASE (*Ch'ien-lung*)

Decorated in enamel colors with floral sprays, blossoms and the sacred fungus. Encircling the neck and on shoulder, worked in high relief, are two dragons pursuing the sacred pearl.

Height, 11 inches.

1 175—PAIR CYLINDRICAL VASES (*Ch'ien-lung*)

Bamboo design. Yellow glaze. Decoration of vase containing flowers and spears, modeled in relief and coated with brilliant enamels.

Height, 11 inches.

176—QUADRILATERAL DECORATED VASE

Decoration of flowers, birds, landscapes and ornaments painted in enamel colors of the *famille verte*. Has two dragons as handles modeled in relief.

Height, 12½ inches.

4 177—PEAR-SHAPED VASE (*Ch'ien-lung*)

With boldly flaring mouth. Elaborate decoration of plum tree in blossom, pine tree, bamboo and birds painted in *rouge-de-fer* and underglaze blue.

Height, 13⅞ inches.

3 178—CYLINDRICAL VASE (*K'ang-hsi*)

With trumpet-shaped neck. Thin hard paste. Decorated with figures of an emperor and other dignitaries assembled beneath a pine tree, painted in brilliant underglaze blue and enamel colors, enhanced by gilding. Has four-character mark underneath the foot.

Height, 14 inches.

3 179—PEAR-SHAPED VASE (*Ch'ien-lung*)

Coated with a rose-pink glaze, and decorated with tree peonies, chrysanthemums and birds, painted in reserve in black and white. Two monster-head and ring handles on shoulder.

Height, 14 inches.

10 180—TALL OVIFORM VASE (*Yung Ch'eng*)

Coated with a brilliant cobalt-blue glaze over which is a decoration in gilding of a pine tree, bamboo and cranes.

Height, 15 inches.

1 181—BEAKER-SHAPED VASE (*Yung Ch'eng*)

Decoration of figures of Chinese fisherman, landscape and willow tree, penciled in black, buff, blue and green.

Height, 14½ inches.

First Afternoon

182—TALL OVIFORM VASE (*Ch'ien-lung*)

Enameled with a rose-pink glaze which is etched with leaf scrolls and decorated with magnolia in bloom, tree peonies, phoenixes and rocks, executed in enamels of the *famille rose*. Seal mark of the period.

Height, 17½ inches.

183—TALL DECORATED VASE (*K'ang-hsi*)

Inverted pear-shape, with trumpet neck. Richly decorated with vases of fruits and flowers, palms and rockeries, painted in underglaze blue and brilliant enamel colors.

Height, 18 inches.

184—HEXAGONAL PLANT JAR (*Ch'ien-lung*)

Dense hard paste. Decorated in enamel colors with the flowers of the four seasons, various birds and scroll designs.

Height, 10 inches; diameter, 15 inches.

DECORATED BOWLS AND PLATES

185—TWO SMALL BOWLS (*Yung Chêng*)

Decoration of peonies, bamboo and rockeries in the enamel colors of the *famille rose*. Six-character mark of the period.

186—FOUR SMALL CUP STANDS (*Ch'ien-lung*)

Rose-color glaze, with an etched surface and floral and leaf scrolls painted in enamel colors.

187—DECORATED BOWL (*Yung Chêng*)

Clear white hard paste. Decorated in enamel colors and underglaze blue with five-clawed dragons amid cloud forms, pursuing the sacred pearl. Four-character mark underneath the foot.

Diameter, 6¼ inches.

12 188—PAIR DECORATED BOWLS (*K'ang-hsi*)

Decorated in enamel colors and underglaze blue with clusters of peaches, pomegranates and persimmons, symbolical bats and Shou symbols.

Diameter, $6\frac{1}{4}$ inches.

4 189—PAIR DECORATED BOWLS (*Tao Kuang*)

Decoration of Imperial dragons, phœnixes and floral designs, painted in brilliant enamel colors and underglaze blue. Has seal mark of the period. (One repaired.)

Diameter, 6 inches.

3 190—DECORATED BOWL (*K'ang-hsi*)

Semi-eggshell sonorous hard paste. Exquisitely decorated with a flowering vine in green enamel and coral red, and border designs in blue underneath the glaze.

Diameter, $6\frac{3}{4}$ inches.

12 191—DECORATED BOWL (*Yung Chêng*)

Outer surface, invested with a *café-au-lait* glaze, over which is a decoration of floral sprays painted in brilliant enamel colors of *famille rose*. (Edge slightly chipped.)

Diameter, 7 inches.

3 192—DECORATED BOWL (*Ch'ien-lung*)

The outer surface finely decorated with six large flowers, amid leafy scrolls, and a band of gadroons, all of which are painted in brilliant enamel colors and underglaze blue.

Diameter, 7 inches.

/ 193—FIVE-COLORED BOWL (*K'ang-hsi*)

Decoration of cranes in flight, clusters of the fruit of immortality, waves and rocks, painted in the enamel colors of *famille verte*. (The edge chipped.)

Diameter, $7\frac{7}{8}$ inches.



194—IMPERIAL BOWL (*Yung Chêng*)

The outer surface coated with a violet-color glaze with an orange peel surface. The decoration, which is executed in reserve with various enamel colors, consists of a plum tree in blossom and twelve magpies, which are considered by the Chinese as propitious tidings carriers and are always twelve in number, one for each month. The inner surface is coated with a sea-green glaze.

Diameter, 7 $\frac{1}{8}$ inches.

195—DECORATED BOWL (*Tao Kuang*)

Dense hard paste. The outer surface decorated with Buddhistic symbols of Happy Augury, floral sprays and border designs in brilliant enamel colors. The inner surface coated with a mottled green glaze.

Diameter, 7 $\frac{1}{4}$ inches.

196—DECORATED BOWL (*Ch'ien-lung*)

Dragons and fire emblems peneiled in coral red and gilding, and border designs in underglaze blue. Seal mark underneath the foot.

Diameter, 7 $\frac{7}{8}$ inches.

197—DECORATED AUBERGINE BOWL (*K'ang-hsi*)

Thin sonorous porcelain. The inner and outer surface invested with an aubergine glaze of iridescent quality. The decoration of blossoming sprays is etched in the paste and enameled in yellow, green and ivory white.

Diameter, 8¼ inches.

198—DECORATED BOWL (*Ch'ien-lung*)

The outer surface invested with an apple-green glaze, over which are cloud forms outlined in purple. Within four circular reserves are flowers of the four seasons painted in violet tint.

Diameter, 8¼ inches.

199—LARGE DECORATED BOWL (*Ch'ien-lung*)

Clear white sonorous hard paste. On the outer surface, decorated in *rouge-de-cuivre* and underglaze blue, are twigs of peach fruit, pomegranates and Buddha's-hand fruit, symbolical of the Abundances of Years, Children and Happiness, and on the inner surface the sacred fungus. Has seal mark.

Diameter, 8½ inches.

200—LARGE DECORATED BOWL (*Yung Ch'ing*)

The outer surface decorated with blooming peonies and other flowers, beautifully painted in the enamel colors of the *famille rose*. The inner surface coated with a sea-green glaze.

Diameter, 8⅞ inches.



201—LARGE DECORATED BOWL (*K'ang-hsi*)

Dense sonorous hard paste. The outer surface decorated in brilliant enamel colors and underglaze blue with figures of warriors, dignitaries and other figures, illustrating a Chinese historical subject. On the inner surface a dragon amid cloud forms.

Diameter, 8¼ inches.

202—DECORATED BOWL (*Yung Chêng*)

The outer surface corrugated and finely decorated with garden scene, in which are numerous figures of mandarins, all executed in the enamel colors of the *famille rose* and enriched by gilding. Has tall teak-wood stand.

Height, 4½ inches; diameter, 5¾ inches.

203—CELADON OCTAGONAL DISH (*Ch'ien-lung*)

Decoration of pigeons, butterflies, bamboo and flowering plants, finely painted in enamel colors and enriched by gilding.

Height, 3½ inches; diameter, 5½ inches.

204—CHRYSANTHEMUM-SHAPED BOWL (*K'ang-hsi*)

Thin sonorous porcelain. Floral designs and branches of blossoms painted in the brilliant enamel colors of the *famille verte*.

Diameter, $7\frac{7}{8}$ inches.

4 205—DECORATED BOWL (*K'ang-hsi*)

Lotus shape. Outer surface decorated with dragons amid fire emblems pursuing the sacred pearl, painted in the enamel colors of the *famille verte*.

Diameter, 8 inches.

6 206—TWO BOWLS (*Ch'ien-lung*)

The outer surface covered with a brilliant cobalt-blue glaze over which are dragon and cloud forms penciled in gold.

Diameter, $6\frac{3}{4}$ inches.

3 207—DECORATED BOWL (*Ch'ien-lung*)

Five-clawed dragon, fire emblem and the sacred pearl, painted in brilliant green.

Diameter, $7\frac{1}{2}$ inches.

1 208—DECORATED BOWL (*Ch'ien-lung*)

Sprays of the flowers of the four seasons painted in brilliant enamel colors. Raised borders in *gros-bleu*.

Diameter, $7\frac{1}{2}$ inches.

2 209—DECORATED BOWL (*Ch'ien-lung*)

Sprays of blossoms and butterflies, painted in brilliant enamel colors.

Diameter, 7 inches.

1 210—DECORATED BOWL (*Ch'ien-lung*)

Sanserit character and seal marks, painted in coral red.

Diameter, 7 inches.

First Afternoon

15 211—DECORATED BOWL (*Yung Chêng*)

Bamboo and rockery, painted in green and blue enamel.

Diameter, 7 inches.

3 212—DECORATED BOWL (*Ch'ien-lung*)

Floral sprays, painted in finely combined enamel colors.

Diameter, 7 inches.

1 213—DECORATED BOWL (*Ch'ien-lung*)

Clouded blue ground. Reserve panels of bamboo in coral red.

Diameter, 7 inches.

7 214—DECORATED BOWL (*Ch'ien-lung*)

Outer surface covered with a rose-pink glaze which has an eggshell surface. Bands of floral scrolls and gadroons penciled in a darker shade of rose.

Diameter, 7 inches.

6 215—FOUR DECORATED BOWLS (*Yung Chêng*)

Garden scenes and figures of mandarins penciled in black and buff.

Diameter, 8 inches.

11 216—NEST OF SIX BOWLS (*Ch'ien-lung*)

Lotus design, enameled in naturalistic colors of the flower.

Largest diameter, 8 inches; smallest, 3½ inches.

3 217—CHINESE-LOWESTOFT BOWL (*Ch'ien-lung*)

Thin sonorous hard paste. Decorated with a delicately executed border design in green, black and gilding. (Slight crack on edge.) Has carved teakwood stand.

Diameter, 10 inches.

218—DECORATED PORCELAIN DISH (*Ch'ien-lung*)

Low circular shape with wide flange. It is of dense hard paste, and decorated in enamel colors and underglaze blue with dragon, phoenix, floral scrolls, Shou mark and a border of the eight Buddhistic symbols of "Happy Augury." Has teakwood stand.

Diameter, 15¼ inches.

219—FRUIT DISH ON HIGH FOOT (*K'ang-hsi*)

Inner surface decorated with a figure of a Chinese lady making her toilet painted in enamel colors of the *famille verte* on a lemon-yellow ground. The outer surface coated with a mirror-black glaze.

Diameter, 8¾ inches.

DECORATED PORCELAIN PLATES

220—DECORATED PLATE (*Ch'ien-lung*)

Chocolate-colored glaze, with scrolls painted in gold. In four reserve panels are floral designs painted in enamel colors.

Diameter, 7⅝ inches.

221—CORAL-RED PLATE (*Ch'ien-lung*)

Landscape painted in enamel colors in a reserve panel and scrolls penciled in gold.

Diameter, 8 inches.

222—CLOUDED TURQUOISE-BLUE PLATE (*Ch'ien-lung*)

Four reserve panels, in which are wild geese and bamboo penciled in coral-red.

Diameter, 8⅞ inches.

223—DECORATED DISH (*K'ang-hsi*)

Thin sonorous porcelain. Floral sprays finely painted in coral-red, underglaze blue and gilding.

Diameter, 8⅞ inches.

First Afternoon

6-224—SET OF FOUR DEEP PLATES (*K'ang-hsi*)

Decorated with garden scenes and figure of Chinese lady, painted in brilliant enamel colors of the *famille verte*.

Diameter, 7 $\frac{7}{8}$ inches.

2-225—PAIR DECORATED PLATES (*K'ang-hsi*)

Clear white hard paste. The decoration depicts an imperial ceremonial scene beautifully painted in the brilliant enamel colors of the *famille verte*.

Diameter, 8 inches.

12-226—DECORATED PLATE (*K'ang-hsi*)

Chrysanthemum and bamboo fence, painted in coral-red and underglaze blue.

Diameter, 9 $\frac{1}{4}$ inches.

2-227—PAIR DECORATED PLATES (*Ch'ien-lung*)

Decoration of goats, rockeries and plum in blossom painted in various enamel colors. Border of scepter-head designs exquisitely painted in enamel colors on a coral-red vermiculated ground outlined with gold.

Diameter, 9 inches.

228—DECORATED PLATE (*K'ang-hsi*)

Mythological monster amid fire emblems, diaper patterns and symbols, painted in the brilliant enamel colors of the *famille verte*.

Diameter, 9 inches.

229—CIRCULAR PLAQUE (*Ch'ien-lung*)

The center coated with a mirror-black glaze and bordered with a diaper pattern of peachbloom tint.

Diameter, 10 $\frac{1}{2}$ inches.

18 230—DECORATED PLATE (*K'ang-hsi*)

Hard paste. Decorated with figures of two fishermen on bank of stream, in enamel colors of the *famille verte*. A cartouche and crest on edge.

Diameter, 9 inches.

231—CORAL-RED PLATE (*Ch'ien-lung*)

Elaborately decorated with floral sprays beautifully executed in brilliant enamel colors.

Diameter, 10 inches.

19 232—DECORATED PLATE (*Ming*)

Deep form. Decoration of chrysanthemums and finely executed border designs, painted in five-color enamels. Encircling the foot is an unglazed groove.

Diameter, 10 $\frac{3}{4}$ inches.

20 233—BRILLIANT SAPPHIRE-BLUE PLATE (*Ch'ien-lung*)

Elaborately decorated in gilding with two five-clawed dragons amid cloud forms and fire emblems pursuing the sacred pearl. Border of scepter-head scrolls.

Diameter, 11 $\frac{3}{4}$ inches.

2 234—TWO DECORATED PLATES

One decorated with floral designs and scepter border, painted in enamel colors of the *famille rose*; the other, Chinese-Lowestoft, with decorated border of grape-vine design.

Diameter, 10 inches.

2 235—TWO DECORATED PLATES (*Ch'ien-lung*)

One, apple-green ground with etched leaf scrolls and peonies, decorated in enamel colors; the other, of dark-blue ground, with etched scrolls and enamel disks.

Diameter, 10 inches.

First Afternoon

236—TWO LARGE DECORATED PLATES (*Yung Chêng*)

Peonies and other flowers painted in the enamel colors of the *famille rose*. Borders of scepter-head scrolls painted in similar colors.

Diameter, 12 inches.

237—OCTAGON PLATE (*K'ang-hsi*)

Decorated with a Chinese domestic scene. Various ornaments and floral designs, painted in enamel colors of the *famille verte*.

Diameter, 14½ inches.

238—LARGE PLATE (*K'ang-hsi*)

Decoration of rocks, floral sprays and blossoms and butterflies in two shades of green, coral red and aubergine. Encircling the foot is an underglaze groove.

Diameter, 13½ inches.

239—LARGE PLATE (*K'ang-hsi*)

Decoration of fabulous animals, flowering plants, birds and butterflies and a border of diaper patterns in the enamel colors of the *famille verte*. Encircling the foot is an unglazed groove.

Diameter, 13¾ inches.

240—LARGE DEEP PLATE (*Yung Chêng*)

In the center is a large four-clawed dragon and a phoenix amid cloud forms and fire emblems; finely painted in brilliant enamel colors. Wide border of flowers, Shou symbol and leafy scroll, and an outer border of cloud forms—all executed in enamel colors. Has six-character mark of the period. (Defective.)

Diameter, 18¼ inches.

SECOND AND LAST AFTERNOON'S SALE

TUESDAY, MAY 2, 1916

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

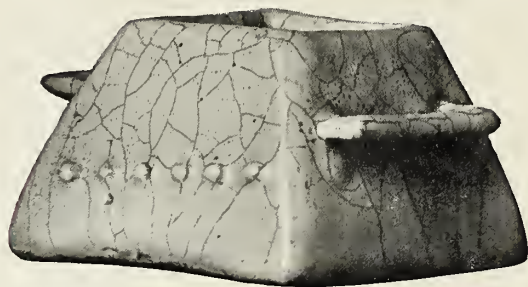
SINGLE COLORS

- 241—SMALL LOTUS-LEAF SHAPED TRAY (*Ch'ien-lung*)
Inner surface covered with a robin's-egg blue *soufflé* glaze and the outer with a pale green glaze.
- 242—SMALL SOFT-PASTE PLATE (*K'ang-hsi*)
Rice-color glaze, marked with brown crackle.
- 243—MINIATURE FUKIEN CHINA VASE (*K'ang-hsi*)
Flattened oviform. Incised decoration of swastika fret and Shou symbol.
Height, 3½ inches.
- 244—SMALL SOFT-PASTE BOTTLE (*Ch'ien-lung*)
Ivory-white glaze. Etched floral decoration.
- 245—PORCELAIN ROUGE BOX (*K'ang-hsi*)
Invested with a sapphire-blue glaze of brilliant opaque quality applied over a crackle surface.
- 246—SMALL PORCELAIN COUPE (*Ch'ien-lung*)
Invested with a tea-color glaze, with gold-dust *soufflé*.



- 3-247—WRITER'S WATER RECEPTACLE (*Ch'ien-lung*)
Enameled with a starch-blue glaze and decorated with symbols and flowers in dark underglaze blue.

- 2-248—PORCELAIN ROUGE BOX (*Yung-Chêng*)
Coated with a metallic brown glaze. Two dragons pursuing the sacred pearl carved in relief. A rare specimen of the Wang Ping Jung ware.



- 6-249—WRITER'S WATER RECEPTACLE (*Early Sung*)
Ko-yan ware. Square oviform, with two rudimentary handles and bosses for ornament. Coated with a *clair-de-lune* glaze which is marked with a bold crackle.

- 3-250—PAINTER'S COLOR DISH (*Ming*)
Leaf-shaped and invested with a white glaze which is boldly crackled throughout.



23-251—WRITER'S WATER DISH (*Ch'ien-lung*)

Oval shape. Coated with a starch-blue glaze. On the inner surface, two fish modeled in relief.

Diameter, 4 inches.

3-252—WRITER'S WATER DISH (*Ch'ien-lung*)

Circular shape. The inner and outer surface invested with a "tea-dust" *soufflé* glaze of brilliant quality.

Diameter, 4¼ inches.

5-253—SMALL BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Coated with a variegated glaze in tones of red and green resembling a ripening apple. Lustrous overglaze.

Height, 3⅝ inches.

Second Afternoon

175 254—SMALL BOTTLE-SHAPED VASE (*Yung Chêng*)

Graceful globular body, with tall slender tubular neck. Enameled with a rose-color glaze of exceedingly fine quality.

Height, 5¼ inches.



8 255—SMALL OCTAGONAL FLOWER VASE (*Yung Chêng*)

Fashioned after an ancient bronze. Coated with a brilliant turquoise-blue glaze and decorated, in black outline, with palmettes and diaper pattern. Incised mark denoting that this piece was made for royal use.

Height, 4½ inches.

256—SMALL CELADON BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Invested with a pale sea-green glaze. Decoration of flowers, rocks and tree modeled in relief in the paste.

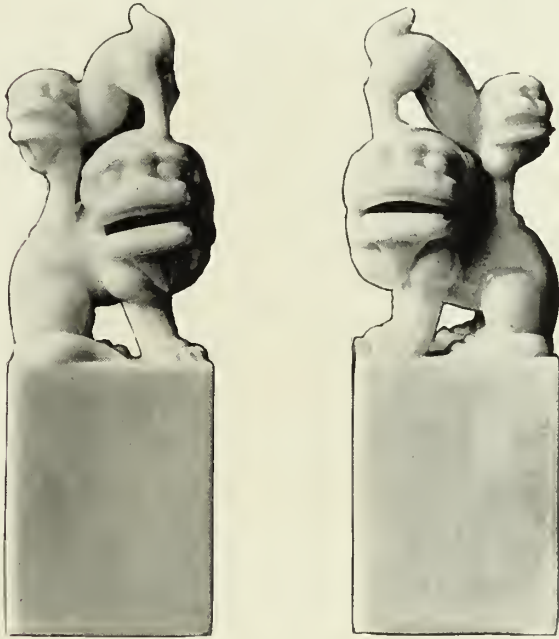
Height, 5⅜ inches.

Second Afternoon

257—RARE FU-YAO CHINA ROUGE BOX (*Early Ming*)

Cover decorated with hieroglyphics in relief, unglazed, and the body with etched designs under a brilliant glaze.

Diameter, 4 inches.



258—PAIR FU-YAO CHINA SEALS (*Ming*)

Mounted with figures of lioness and cub.

Height, 5 $\frac{7}{8}$ inches.

259—SET OF FOUR LANG-YAO WINE CUPS (*K'ang-hsi*)

The outer surfaces coated with a monochrome glaze of *sang-de-bœuf*, and the inner surface and underneath the foot invested with a pale celadon glaze.

Diameter, 2 $\frac{1}{8}$ inches.

Second Afternoon

7—260—WRITER'S WATER RECEPTACLE (*Ch'ien-lung*)

Globular shape, with wide mouth. Enameled with a monochrome glaze of the peachbloom type.

Diameter, $3\frac{3}{8}$ inches.

15—261—GLOBULAR ROUGE BOX (*K'ang-hsi*)

Invested with a mottled red and verdigris green glaze of brilliant quality. Six-character mark of the period.

Diameter, $2\frac{7}{8}$ inches.



No. 261.

5—262—SMALL PEAR-SHAPED VASE
(*K'ang-hsi*)

With tall slender neck. Coated with a red glaze which is marked with metallic spots. Six-character mark underneath the foot.

Height, $4\frac{3}{4}$ inches.

5—263—WRITER'S WATER DISH (*K'ang-hsi*)

Low circular shape, with wide mouth. Enameled with a monochrome glaze of the peachbloom type, which exhibits metallic spots. Six-character mark of the period.

Diameter, 5 inches; height, $2\frac{1}{4}$ inches.

8—264—WRITER'S WATER DISH (*K'ang-hsi*)

Low circular shape, with wide mouth. Invested with a monochrome glaze of peachbloom type. (Slightly defective.) Six-character mark of Hsuan Te of the Ming Dynasty.

Height, 2 inches; diameter, 5 inches.



11 — 265—WRITER'S WATER RECEPTACLE (*K'ang-hsi*)

Semi-globular shape. Dense hard paste. The outer surface invested with a brilliant monochrome glaze of the *sang-de-bœuf* type, under which is a delicately etched archaic dragon.

Diameter, $4\frac{3}{4}$ inches; height, $2\frac{1}{4}$ inches.

6 — 266—PORCELAIN INCENSE BURNER (*Ch'ien-lung*)

Dense hard paste. Coated with a monochrome glaze of Lang-Yao red.

Diameter, $4\frac{1}{2}$ inches; height, $2\frac{1}{2}$ inches.

4 — 267—GLOBULAR WATER JAR (*Ch'ien-lung*)

Invested with a monochrome glaze of liver color.

Diameter, $4\frac{1}{2}$ inches; height, 2 inches.

Second Afternoon

18—268—TWO COVERED BOWLS (*Ch'ien-lung*)

Thin hard paste. The outer surface invested with a deep rose-color glaze of fine even quality. (One bowl slightly chipped.)

Diameter, 4½ inches.



22—269—ROSE-COLOR BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Thin hard paste. Invested with a rose-color *soufflé* glaze of even quality.

Height, 6¼ inches.

5—270—SMALL BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Coated with a monochrome glaze of lapis blue of opaque quality.

Height, 5½ inches.

271—GRACEFUL AMPHORA-SHAPED VASE (*Ch'ien-lung*)

Invested with a monochrome glaze of "ashes-of-roses" color, of fine even quality.

Height, 7 1/8 inches.

272—WRITER'S PORCELAIN WATER RECEPTACLE (*Ch'ien-lung*)

Modeled in design of a hen and her brood, on a circular straw mat. Coated with a gray-white glaze.

273—OVIFORM VASE (*K'ang-hsi*)



No. 273

With trumpet-shaped neck and expanding base. Invested with a monochrome glaze of camellia-leaf green, of exceedingly fine quality and with iridescent luster.

Height, 7 1/8 inches.

274—CYLINDRICAL BRUSH-HOLDER (*K'ang-hsi*)

Dense-porcelain. The outer surface enameled with a sapphire-blue glaze, over which is a decoration of landscape and poem penciled in gold and partially obliterated.

Diameter, 3 7/8 inches; height, 4 1/2 inches.

275—POWDER-BLUE VASE (*K'ang-hsi*)

Cylindrical shape, with tubular neck which has been partially ground down. Invested with a monochrome glaze of powder blue of brilliant mazarine quality. Slight decoration of shrubs and grasses penciled in gold over the glaze.

Height, 8 inches.

Second Afternoon

- 5-276—SMALL OVIFORM JAR (*Ch'ien-lung*)
Invested with a monochrome glaze of sapphire blue of brilliant quality. Has carved teakwood cover.
Height, $\frac{1}{4}$ inches.
- 10-277—SMALL OVIFORM JAR (*Ch'ien-lung*)
Dense hard paste. Invested with a red and purple *flambé* glaze of brilliant iridescent quality.
Height, $5\frac{1}{8}$ inches.
- 3-278—SMALL MIRROR BLACK VASE (*Ch'ien-lung*)
Bottle-shape. Decoration of deer, pine tree and rocks penciled in gold on a brilliant glaze.
Height, $5\frac{1}{2}$ inches.
- 2-279—FLOWER-POT AND TRAY—(*Ch'ien-lung*)
Peony shape. Invested with a monochrome glaze of red, shading into pink.
Height, $3\frac{1}{2}$ inches; diameter, $6\frac{1}{2}$ inches.
- 10-280—PAIR SAPPHIRE-BLUE VASES (*Yung-Chêng*)
Flattened oviform, with two elephant-head handles on neck. Coated with a monochrome glaze of sapphire blue of fine even quality.
Height, $6\frac{1}{2}$ inches.
- 6-281—PORCELAIN BOWL (*K'ang-hsi*)
The outer and inner surface invested with an aubergine glaze, evenly applied.
Height, 3 inches; diameter $7\frac{1}{8}$ inches.
- 3-282—PORCELAIN DISH (*Ch'ien-lung*)
Outer surface coated with a sapphire-blue glaze and the inner surface with a pale celadon glaze.
Diameter, 8 inches.

11 { 283—FUKIEN CHINA FLAT DISH (*Ch'ien-lung*)

Circular shape. Ornamentation of floral design delicately etched in the paste, underneath the glaze.

Diameter, $7\frac{3}{8}$ inches.

284—PAIR CELADON GALIPOTS (*K'ang-hsi*)

Of graceful outline. Invested with a celadon glaze of pale sea-green tint and eggshell surface. Six-character mark of the period.

3 { 285—FU YAO BOTTLE-SHAPED VASE (*Sung*)

Graceful shape. Coated with a monochrome glaze of peacock green which is applied over a minutely crackled surface.

Height, $7\frac{1}{2}$ inches.

5 { 286—CELADON VASE (*Ch'ien-lung*)



No. 286

Oviform, with receding bulbous neck. The entire outer surface is covered with a wave design and legendary figures worked in relief in the paste underneath a translucent pale celadon glaze.

Height, $6\frac{3}{4}$ inches.

12 { 287—SOFT-PASTE OVIFORM VASE (*K'ang-hsi*)

Invested with a fine ivory-white glaze which is boldly crackled and ornamented with a deer gazing at the moon, pine tree and other designs worked in low relief in the paste.

Height, $7\frac{5}{8}$ inches.

Second Afternoon

2—288—POWDER-BLUE CLUB-SHAPED VASE (*K'ang-hsi*)

Clear white hard paste. Invested with a monochrome glaze of powder blue which is of brilliant quality and evenly applied.

Height, $7\frac{7}{8}$ inches.

3—289—PEAR-SHAPED VASE (*K'ang-hsi*)

With two elephant-head handles on neck. Coated with a very brilliant metallic brown glaze of lustrous quality.

Height, $6\frac{1}{4}$ inches.

7—290—PAIR POWDER-BLUE PLATES (*K'ang-hsi*)

Coated with a powder-blue glaze of brilliant quality and penciled in gold with flowering plants, birds and border designs. (One repaired.)

Diameter, $4\frac{5}{8}$ inches.

6—291—CELADON BOTTLE (*Ch'ien-lung*)

Graceful pear-shape. Coated with a pellucid glaze of sea-green tint and ornamented in relief with lotus in bloom.

Height, $8\frac{1}{4}$ inches.

15—292—MIRROR-BLACK VASE (*Ch'ien-lung*)

Graceful oviform, with tall slender neck. Coated with a brilliant black glaze of brilliant quality, over which is a decoration of two dragons pursuing the pearl of omnipotence penciled in gold.

Height, 9 inches.

4—293—POWDER-BLUE BRUSH-HOLDER (*K'ang-hsi*)

Cylindrical shape. The outer surface coated with a monochrome glaze of even quality.

Height, $5\frac{5}{8}$ inches; diameter, $\frac{5}{8}$ inches.



294—PORCELAIN INCENSE BURNER (*K'ang-hsi*)

The cover in the shape of a reclining kylin with open mouth from which the fume of incense escapes. Glazed with a mottled green color of iridescent luster.

Height, 5½ inches.

295—TURQUOISE-BLUE BOTTLE (*Yung Chêng*)

Bottle shape, with ribbed surface, of basket design. Coated with a monochrome glaze of turquoise blue.

Height, 7½ inches.

Second Afternoon

296—PAIR QUADRILATERAL VASES

With elephant-head handles and scalloped lip. Coated with a monochrome glaze of brilliant green.

Height, 7 $\frac{3}{4}$ inches.

297—GLOBULAR JAR (*K'ang-hsi*)

Coated with a monochrome glaze of sapphire blue, over which is a tracing of a decoration of dragon and phoenix, penciled in gold. Has teakwood stand and cover.

Height, 8 $\frac{1}{2}$ inches.



298—AUBERGINE WRITER'S WATER DISH

Fashioned in shape of half of an eggplant, the stem forming handle. The outer surface coated with an aubergine glaze, and the inner surface with a green *soufflé* glaze.

Length, 4 inches.

299—LOTUS-LEAF SHAPED WATER BOWL (*Early Ming*)

Dense porcelain. Coated with a red glaze with verdigris green variations.

Length, 7 inches.

Second Afternoon

7-300—RARE BOWL (*Sung*)

Coated with a running glaze of "the blue of the sky after rain" and purple.

Diameter, 7¾ inches.

9-301—POTTERY GROUP (*Sung*)

Seated figure of Kwan Yin, the Goddess of Mercy, and her two boy attendants. Coated with an ivory-white glaze and decorated with black enamel.

Height, 10½ inches.

30-302—FUKIEN CHINA STATUETTE (*Ming*)

Seated figure of Kwan Yin, the Goddess of Mercy, finely modeled and coated with an ivory-white glaze.

Height, 8½ inches.

15-303—FUKIEN CHINA STATUETTE (*Ming*)

Kwan Yin, the Goddess of Mercy. She is seated on a rock, dressed in flowing robes, and wears a necklace and pendant of beads.

Height, 9 inches.

21-304—BLANC-DE-CHINE GLOBULAR BOWL (*Ch'ien-lung*)

The outer surface ornamented with floral and leafy scrolls which are worked in relief in the paste underneath the glaze. Border and bands of gadroons, scepter-head scrolls and Greek fret, similarly treated. (Defective.)

Height, 5½ inches; diameter, 8 inches.

16-305—PEAR-SHAPED VASE (*Ch'ien-lung*)

With trumpet-shaped neck. Coated with a monochrome glaze of dark green, with orange peel surface.

Height, 9½ inches.

Second Afternoon

306—TURQUOISE-BLUE JAR

Fashioned after a Ming specimen. Ornamented with peony scrolls, scepter heads and gadroons worked in relief in the paste, underneath a turquoise-blue glaze.

Height, 9½ inches.



307—TURQUOISE-BLUE VASE (*Ch'ien-lung*)

Oviform, with spreading neck and receding base. Of very thin hard paste and invested with a monochrome glaze of brilliant turquoise-blue.

Height, 8½ inches.

308—SAPPHIRE-BLUE VASE (*Yung Chêng*)

Graceful bottle shape. Invested with a monochrome glaze of sapphire blue of brilliant quality.

Height, 8½ inches.

Second Afternoon

309—FUKIEN CHINA VASE (*Ch'ien-lung*)

Tall cylindrical shape, with two lion-head handles and prunus in blossom and bird modeled in relief in the paste.

Height, 9 $\frac{3}{8}$ inches.

310—SOFT-PASTE DISH (*K'ang-hsi*)

Low circular shape, on foot. Coated with an ivory-white glaze which is crackled throughout.

Diameter, 9 $\frac{1}{4}$ inches.

311—ROSE-DU-BARRY EGGSHELL VASE (*Ch'ien-lung*)

Of graceful oviform, with wide mouth. It is invested with a monochrome glaze of rose-du-Barry, of a quality usually found on the finest "Rosebaek" eggshell plates. Underneath the foot peneiled in coral red is a seal mark of the period.

Height, 10 $\frac{7}{8}$ inches.



No. 311

312—BRILLIANT RED VASE (*Ch'ien-lung*)

Tall oviform. Of dense hard paste and coated with a thick red glaze.

Height, 8 $\frac{1}{2}$ inches.

313—GRACEFUL BOTTLE-SHAPE VASE (*Ch'ien-lung*)

Globular-shaped body, with tall tubular neck and spreading base. Invested with a monochrome glaze of starch blue of fine even quality.

Height, 10 $\frac{3}{8}$ inches.



8
314—FLASK-SHAPED JU YAO VASE (*Sung*)

With two scroll handles on neck. Corrugated surface. It is invested with a monochrome glaze of peacock blue which is applied over a fish-roe crackle surface.

Height, 9½ inches.

16
315—WHITE PORCELAIN PLATE (*Ch'ien-lung*)

Ornamented with a large chrysanthemum, and bordered with floral scrolls and scepter heads, all of which are beautifully carved in relief in the paste and coated with a soft white glaze.

Diameter, 10¼ inches.



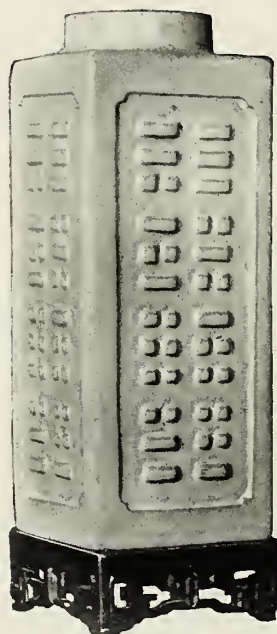
10 316—SMALL PORCELAIN FLOWER-POT (*Ming*)

Covered with a fine green glaze, and fitted with a flowering plant which has numerous large leaves, modeled in porcelain and coated with a brilliant green glaze, the flower being enameled in purple.

317—PORCELAIN FLOWER-POT (*Ch'ien-lung*)

The outer surface covered with a monochrome glaze of starch blue.

Diameter, 10 inches.



22⁵⁷ 318—QUADRILATERAL STONEWARE VASE (*Ming*)

Coated with a thick pale yellow or rose-color glaze, which is minutely cracked and ornamented in relief with the mystical trigram within four upright panels.

Height, 10 inches.

3 319—CELADON FISH BOWL (*Ming*)

Low circular shape, on tripod. Coated with a sea-green celadon glaze under which is a decoration incised in the paste of floral scrolls. Bears a six-character mark, penciled in cobalt blue, of the Chên-hua period.

Diameter, $8\frac{5}{8}$ inches.

Second Afternoon

15—320—LARGE POWDER-BLUE BRUSH JAR (*K'ang-hsi*)

Cylindrical shape. Fashioned in dense sonorous porcelain and enameled with a powder-blue glaze.

Height, 6 inches; width, $7\frac{1}{4}$ inches.

15—321—CELADON FISH BOWL (*Ch'ien-lung*)

Globular shape, with wide mouth and two dragons modeled in high relief on the edge of same. Invested with a pellucid sea-green glaze which is applied over a floral decoration, cloud forms and a band of gad-rooms, all worked in low relief in the paste.

Height, $8\frac{1}{2}$ inches.

25—322—QUADRILATERAL PLANT JAR (*Ch'ien-lung*)

The outer surface invested with a monochrome glaze of cobalt blue.

Height, $6\frac{1}{4}$ inches; diameter, $8\frac{1}{4}$ inches.

14—323—POWDER-BLUE BRUSH VASE (*K'ang-hsi*)

Cylindrical shape. Of dense hard-paste porcelain. Enameled with a powder-blue glaze of brilliant quality.

Height, 6 inches; diameter, $7\frac{3}{4}$ inches.

7—324—GRACEFUL CELADON VASE (*Ch'ien-lung*)

Oviform, with tall trumpet-shaped neck. Coated with a pale celadon glaze, underneath which is an elaborate decoration of peonies and leaf scrolls, artistically worked in relief in the paste.

Height, $12\frac{3}{4}$ inches.

8—325—PEAR-SHAPED VASE (*Ch'ien-lung*)

With tall tubular neck which spreads at mouth. Coated with a monochrome glaze of liver color, which is evenly applied.

Height, $10\frac{3}{4}$ inches.



22-326—FUKIEN STATUETTE OF DAI MU (*Ming*)

The Buddhist apostle is in sitting posture with flowing robes concealing the hands. The expression is one of deep thought and reflection.

Height, 9 $\frac{7}{8}$ inches.

12-327—PAIR BEAKER-SHAPED VASES (*Ch'ien-lung*)

Enameled with a clouded cobalt-blue glaze.

Height, 10 $\frac{1}{2}$ inches.

15-328—OVIFORM VASE (*Ch'ien-lung*)

Invested with a monochrome glaze of mottled green applied over a crackle surface.

Height, 10 $\frac{1}{2}$ inches.

5-329—BEAKER-SHAPED VASE (*Yung Ch'eng*)

Invested with a monochrome glaze of brilliant sapphire-blue.

Height, 11 inches.

300 330—FUKIEN PORCELAIN FIGURE OF KWAN YIN



No. 330

Goddess of Mercy. Beautifully modeled and coated with ivory-white glaze. She stands on a pedestal of cloud form and is dressed in flowing robes, and wears a necklace in the center of which is an elaborate pendant. In her left hand she holds a sacred scroll.

Height, 15¼ inches.

331—BOTTLE-SHAPED VASE (*Ch'ien-lung*)

With grooved body and bulbous mouth. Coated with a turquoise-blue glaze and exhibiting metallic spots.

Height, 12 inches.

332—LARGE CELADON VASE (*Ch'ien-lung*)

30 Globular body, with flaring neck and receding base. On the neck are two handles in relief and openwork designs of cloud forms. Decoration of chrysanthemums and rockery in white slip. Invested with a pellucid sea-green glaze. Seal mark underneath the foot.

Height, 13 inches.

10 333—PEAR-SHAPED VASE (*Yung-Chêng*)

With tall slender tubular neck. Coated with a brilliant dark brown glaze with minute tea-dust aspects.

Height, 14¾ inches.

Second Afternoon

6-334—BLANC-DE-CHINE CYLINDRICAL VASE (*Ch'ien-lung*)

Decoration, worked in low relief in the paste, of two four-clawed dragons on an engraved ground of wave design underneath an ivory-white glaze.

Height, 12¼ inches.

42-335—RARE TURQUOISE INCENSE BURNER (*Ming*)

Quadrilateral shape, with projecting edges and supported by four lion heads. The cover, of dome shape, is surmounted by a seated kylin. The ornamentation, which is carved in relief in the paste, consists of the swastika fret, ogre heads, symbols of longevity and archaic designs. A similar design embellishes the cover, which also has perforated panels. Underneath is an incised mark of the Hsuen Te period.

Height, 9 inches.

(Illustrated)

6-336—POTTERY STATUETTE (*Ming*)

Modeled in earthenware and coated with a running glaze of *clair-de-lune* type. The face, chest and hand unglazed.

Height, 12½ inches.

5-336A—FUKIEN CHINA DISH (*Ch'ien-lung*)

Deep form. Decoration delicately etched in the paste under a brilliant white glaze.

Diameter, 12 inches.

85-337—TURQUOISE-BLUE BOTTLE (*Ch'ien-lung*)

Globular body, with tall slender tubular neck. Coated with a turquoise-blue glaze of brilliant quality applied over a fish-roe crackle.

Height, 12½ inches.

17-338—BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Of graceful shape, with bulbous mouth. Coated with a monochrome glaze of iridescent brown over which is a tea-dust *soufflé*.

Height, 12½ inches.



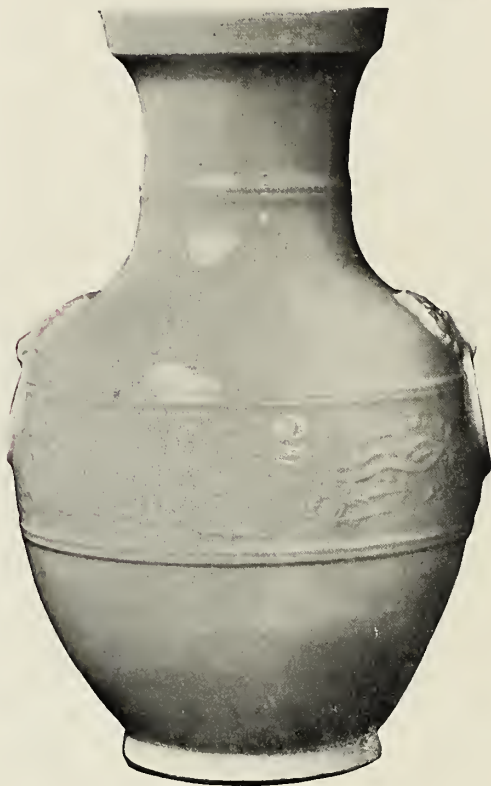
No. 335

Second Afternoon

6-339—CELADON PLATE (*Ming*)

Dense porcelain. Decoration of flowers and leaves worked in low relief in the paste under a sea-green celadon glaze which is boldly cracked throughout.

Diameter, 13 inches.



50-340—BLANC-DE-CHINE VASE (*Ch'ien-lung*)

Fashioned after an ancient bronze. Invested with an ivory-white glaze of pellucid quality and ornamented with a band of phoenixes and cloud forms and two monster-head ring handles, modeled in relief in the paste.

Height, 14 $\frac{1}{8}$ inches.

Second Afternoon

10-341—BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Dense hard paste. Invested with a brilliant red glaze shading into purple. The neck has been ground down.

Height, 15 inches.

27-342—SAPPHIRE-BLUE PEAR-SHAPED VASE (*Ch'ien-lung*)

Of graceful outline and with tall slender tubular neck. It is invested with a monochrome glaze of sapphire-blue, with mottling in a darker shade. Underneath the foot a seal mark of the period.

Height, 16 inches.

17-343—BOTTLE-SHAPED VASE (*Ch'ien-lung*)

With flanged mouth, of dense hard paste, and enameled with a brilliant red glaze.

Height, 16¼ inches.

25-344—FLAMBÉ PEAR-SHAPED VASE (*Ch'ien-lung*)

Graceful form, with spreading mouth. Invested with a *flambé* glaze of various shades of purple, *clair-de-lune* and dark red.

Height, 16 inches.

DECORATED PORCELAINS

5-345—PAIR EGGSHELL WINE CUPS (*K'ang-hsi*)

Decorated with kylins and floral borders in enamel colors of the *famille verte*.

1-346—SMALL CUP-PLATE (*Ch'ien-lung*)

Buddhistic symbols, inscriptions, fret and floral designs painted in brilliant enamel colors and gilding.

1-2-347—PAIR CHICKEN BOWLS (*K'ang-hsi*)

Thin white porcelain, with fowl, flowers and rockery delicately painted in enamel colors and enamel blue. Six-character mark of the period.

Diameter, 3¼ inches.

Second Afternoon

1- 348—SMALL DECORATED SAUCER (*Yung Chêng*)

Floral designs in enamel colors of the *famille rose*. Cobalt-blue border.

15- 349—CELADON ROUGE BOX (*Ch'ien-lung*)

Shape of a bamboo joint and decorated with Chinese poem.

350—SACRIFICIAL CUP (*Ch'ien-lung*)

Floral disks and Greek fret penciled in aubergine on an eggshell surface. Fungi feet.

55- 351—MINIATURE BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Decorated with figure of a woman reclining on a large leaf painted in brilliant enamel colors.

3- 352—MINIATURE QUADRILATERAL VASE (*Ch'ien-lung*)

Decorated in enamel colors with birds and flowering plants.

5- 353—SMALL FLOWER POT (*Ch'ien-lung*)

Clouded green glaze, and four reserve panels with wild geese, penciled in coral red.

Height, 3 inches.

15- 354—SMALL PEAR-SHAPED VASE (*Ch'ien-lung*)

Decorated with phoenixes and cloud forms, painted in brilliant enamel colors.

Height, 4½ inches.

5- 355—SMALL PERFUME BURNER (*Ch'ien-lung*)

Speckled blue ground, with landscape painted within two panels. Gilded feet and handles. Has teakwood stand and cover.

Second Afternoon

4—356—SMALL QUADRILATERAL VASE (*Ch'ien-lung*)

Coated with a robin's-egg blue glaze and decorated with archaic dragons and other designs which are modeled in relief and gilded. Seal mark penciled in gold.

Height, 4½ inches.

357—WRITER'S WATER RECEPTACLE (*Ch'ien-lung*)

Modeled and enameled to resemble a lotus bud.

Height, 2½ inches.

358—SMALL SHAU-SHING VASE (*Yung Chêng*)

Bottle shape. Decoration of floral sprays and lizard in enamel colors on an unglazed buff-color ground.

Height, 4½ inches.

3—359—SMALL OVIFORM JAR (*K'ang-hsi*)

Tree peonies and rockeries worked in relief in the paste and enameled in red, green and gilding.

Height, 4¼ inches.

1—360—PORCELAIN BRUSH REST (*K'ang-hsi*)

Modeled in the shape of a five-peaked mountain with a monastery in the foreground and enameled in aubergine, yellow and green. Has teakwood stand.

361—PAIR TALL TRUMPET-SHAPED CUPS (*Yung Chêng*)

Very thin porcelain. Decorated with blossoming sprays, delicately painted in rose pink and sage green. Have teakwood stands.

Height, 3¾ inches.

4—362—SMALL PEAR-SHAPED VASE (*Ch'ien-lung*)

Finely painted figures of ladies and children in garden, in two reserve panels. Chocolate colored ground, with floral and leaf scrolls penciled in gold.

Height, 5¼ inches.

Second Afternoon

363—AMPHORA-SHAPED VASE (*K'ang-hsi*)

With tripod base. Decorated with figures of five sages, painted in brilliant yellow, outlined with brown, on an unglazed surface.

Height, 6¼ inches.



No. 363

364—SMALL PORCELAIN DISH (*K'ang-hsi*)

On a high foot. Decorated with the figure "God of Harmony," wave and floral designs in brilliant enamel colors.

Diameter, 4¼ inches.

365—OCTAGONAL ROUGE BOX (*Ch'ien-lung*)

Decorated with floral scrolls in underglaze blue and a reserve panel of ornaments and blossoming sprays, exquisitely painted in enamel colors and gilding.

Diameter, 3⅝ inches.

366—IMPERIAL DISH (*Ch'ien-lung*)

The inner surface covered with a design of gourd vine in bearing delicately painted in low tones of enamel colors. The outer surface invested with an imperial yellow glaze, over which is a gourd vine in bearing in enamel colors and four reserve panels containing lanterns and various ornaments.

Diameter, 6¾ inches.

367—WRITER'S WATER DISH (*Ch'ien-lung*)

Decoration of floral scrolls and border of scepter heads in enamel colors and underglaze blue.

Diameter, 5⅝ inches.

Second Afternoon

4—368—RECTANGULAR DISH (*Ch'ien-lung*)

The interior decorated with floral sprays which are divided by raised ridges and the outer surface covered with a fret pattern with Shou symbols in coral red and gilding. Has teakwood stand.

Height, 2 inches; 4 inches square.

2—369—TWO SMALL BOWLS (*Ch'ien-lung*)

The interior decorated with butterflies, fruits and flowers in enamel colors, gilding and underglaze blue; the outer surface glazed to resemble red agate.

Diameter, 4 $\frac{3}{4}$ inches.

10—370—PAIR IMPERIAL BOWLS (*K'ang-hsi*)

Semi-eggshell porcelain. The outer surface coated with a brilliant translucent glaze and decorated with five-clawed dragons pursuing the pearl of omnipotence, etched in the paste and invested with an aubergine glaze.

Diameter, 4 $\frac{3}{4}$ inches.

1—371—SMALL PEAR-SHAPED VASE (*K'ang-hsi*)

Decoration of mystical animals, wave designs and rocks, painted in *rouge-de-cuivre*. Has teakwood stand.

Height, 5 inches.

12—372—PAIR DECORATED BOWLS (*Ch'ien-lung*)

The outer surface decorated with five-clawed dragons, phoenixes, fire emblems and the sacred pearl, finely penciled in coral red. Border designs in turquoise-blue and yellow enamels.

Diameter, 4 $\frac{1}{4}$ inches.

3—373—TALL OVIFORM VASE (*Ch'ien-lung*)

Grapevine and squirrel worked in relief and enameled.

Height, 6 $\frac{1}{2}$ inches.

Second Afternoon

5 374—SMALL BOTTLE-SHAPED VASE (*Ch'ien-lung*)

Figure and landscapes, exquisitely painted in brilliant enamel colors, in reserve panels; floral designs in underglaze blue.

Height, 5 $\frac{3}{4}$ inches.

3 375—SMALL CYLINDRICAL VASE (*Ch'ien-lung*)

Lilies, blossoms and border designs painted in underglaze blue and peachbloom tint.

Height, 6 $\frac{1}{2}$ inches.

8 376—PEAR-SHAPED VASE (*K'ang-hsi*)

Decoration of dragons amid cloud forms painted in underglaze blue, in green and red enamels.

Height, 6 inches.

2 377—SMALL OVIFORM VASE (*Ch'ien-lung*)

Tree peonies painted in brilliant enamel colors.

Height, 6 $\frac{3}{4}$ inches.

1 378—OVIFORM VASE (*Ch'ien-lung*)

Coated with an apple-green glaze the surface of which has been etched with scrolls; and decorated with chrysanthemums in bloom, painted in enamel colors.

Height, 6 $\frac{3}{4}$ inches.

11 379—DECORATED GALIPOT (*Ch'ien-lung*)

Invested with a rose-pink crackle glaze and decorated with flowers of paradise, leaf scrolls and Shou symbol, painted in brilliant enamel colors and gilding. Has two elephant-head and loose ring handles on shoulder. Seal mark of the period.

Height, 6 $\frac{3}{4}$ inches.

5 380—FIVE-COLOR JAR (*Ming*)

Oviform, with short neck. Fabulous monsters, scrolls and symbols painted in brilliant red and green, and yellow, purple and black.

Height, 6 $\frac{1}{4}$ inches.

Second Afternoon

381—PORCELAIN STATUETTE (*Ch'ien-lung*)

A tiger seated. Decorated in copper red and *bleu-de-Nankin*.

Height, 6 inches.

382—SMALL BOTTLE-SHAPED VASE (*Ch'ien-lung*)

With tall flaring neck. Floral sprays finely painted in brilliant enamel colors on a gilded surface.

Height, $6\frac{3}{4}$ inches.



No. 382

383—PEAR - SHAPED VASE (*Yung Chêng*)

With flaring neck. Decorated with various ornaments in brilliant enamel colors of the *famille rose*.

Height, $7\frac{1}{2}$ inches.

384—PEAR - SHAPED VASE (*Yung Chêng*)

With flanged lip. Coated with a pale celadon glaze and decorated with the figure of the God of Longevity and his attendant, in brilliant enamel

colors of the *famille rose*.

Height, $7\frac{1}{2}$ inches.

385—GLOBULAR BOWL (*K'ang-hsi*)

On a high foot. Dragons, fire emblems and cloud forms painted in the enamel colors of the *famille verte*.

Height, $5\frac{1}{4}$ inches; diameter, $4\frac{1}{4}$ inches.

Second Afternoon

386—PEAR-SHAPED VASE (*Ch'ien-lung*)

Coated with a *clair-de-lune* crackle glaze over which is a decoration of flowering plants in low tones of light brown and green.

Height, $7\frac{1}{2}$ inches.

387—WRITER'S WATER DISH (*Ch'ien-lung*)

Decoration of flowers and vines in underglaze blue and peachbloom tint, over a celadon glaze.

388—CYLINDRICAL BRUSH VASE (*Yung Chêng*)

Decoration of figures of warriors and flowering plants in the brilliant enamel colors of the *famille rose*.

Height, $4\frac{7}{8}$ inches; diameter, $3\frac{7}{8}$ inches.

389—LOZENGE-SHAPED BRUSH-HOLDER (*Yung Chêng*)

Four upright depressed panels are decorated with figures of mandarins and children in brilliant enamel colors and coral red.

Height, $6\frac{1}{8}$ inches.

390—CYLINDRICAL BRUSH VASE (*Yung Chêng*)

Garden scene, with figures of a Chinese lady and her attendant painted in enamel colors of the *famille rose*.

Height, $5\frac{3}{8}$ inches; diameter, 4 inches.

391—CYLINDRICAL BRUSH VASE (*K'ang-hsi*)

Chinese legendary subjects, finely painted in the five-colored enamels.

Height, $5\frac{1}{4}$ inches; diameter, $4\frac{1}{8}$ inches.

392—PAIR WRITER'S WATER RECEPTACLES (*Ch'ien-lung*)

The outer casing perforated and enameled in designs of the flowers of the four seasons, and the edges in brilliant sapphire blue. A lizard is modeled in relief and gilded.



4—393—OVIFORM VASE (*Ch'ien-lung*)

With receding base and flaring mouth. Decorated with a boating scene, figures of dignitaries, rockeries and other designs finely painted in coral-red and gilt outlines.

Height, 8 inches.

25—394—PAIR WALL VASES (*Ch'ien-lung*)

Gourd shape. Etched apple-green ground, with floral sprays painted in various enamel colors.

Height, 6 inches.

18—395—PAIR PORCELAIN CRICKET CAGES (*Ch'ien-lung*)

Three panels of pierced design. Coated with a turquoise-green glaze, the top panels decorated with Chinese garden and domestic scenes painted in enamel colors.

Height, 8 inches.



12-396—SMALL OVIFORM VASE (*Ch'ien-lung*)

Of graceful shape and finished technique. It is of clear white hard-paste and exquisitely decorated with figures of the eight immortals and their attributes executed in finely combined enamel colors, enhanced by gilding.

Height, 8 inches.

3-397—OVIFORM VASE (*Yung Chêng*)

With low foot and wide mouth. Invested with a pale celadon glaze, over which is a decoration of a floral bouquet exquisitely painted in enamel colors.

Height, 7 $\frac{1}{4}$ inches.

2-398—SMALL BEAKER (*Yung Chêng*)

Dense hard paste. Tree peonies painted in brilliant enamel colors of the *famille rose*.

Height, 8 $\frac{1}{8}$ inches.



399—SOFT-PASTE PEAR-SHAPED VASE (*K'ang-hsi*)

Receding base and boldly flaring mouth. Coated with an ivory-white crackle glaze and decorated with clusters of pomegranates in *rouge-de-cuivre* and underglaze blue. Underneath the foot, a six-character mark of the period.

Height, 9 inches.

400—TABLE SCREEN (*K'ang-hsi*)

Carved teakwood, with porcelain panel which is decorated with a figure of a Chinese lady and her child painted in brilliant enamel colors of the *famille verte*.

Height, 13 inches; width, 7 inches.

Second Afternoon

26 401—FOUR FAMILLE VERTE PORCELAIN TILES (*K'ang-hsi*)

Oblong shape. Decorated with various ornaments, known as the "Hundred Antiques," in brilliant five-color enamels.

Length, 8 inches; width, $2\frac{7}{8}$ inches.

22 402—STATUETTE OF THE GODDESS OF MERCY (*Ch'ien-lung*)

In sitting posture in flowing robes. Finely modeled and enameled in various enamels.

Height, 9 inches.

1 403—PEAR-SHAPED VASE (*Ch'ien-lung*)

On tall foot and with two scroll and ring handles. Dragons, phoenixes, cloud forms and border designs painted in underglaze blue and coral red.

Height, $8\frac{3}{4}$ inches.

3 404—SMALL BEAKER-SHAPED VASE (*K'ang-hsi*)

Decorated with floral designs and butterflies in the enamel colors of the *famille verte*.

Height, $7\frac{3}{4}$ inches.

8 405—PEAR-SHAPED VASE (*K'ang-hsi*)

Invested with a monochrome glaze of raven's wing black and decorated with a legendary subject in the enamel colors of the *famille verte*.

Height, $9\frac{3}{4}$ inches.

18-406—OVIFORM VASE (*Ch'ien-lung*)

Of graceful shape and of thin porcelain. Invested with a robin's-egg blue *soufflé* glaze over which is a decoration of tree peonies and a rich-plumaged bird, finely painted in brilliant enamel colors.

Height, $9\frac{1}{8}$ inches.



407—APPLE-GREEN VASE (*Ch'ien-lung*)

Graceful pear shape. Coated with a monochrome glaze of apple-green which is minutely crackled and decorated in black with figures of a nobleman and attendants, willow tree and boating scene.

Height, 8 inches.



410—UNIQUE GALIPOT (*K'ang-hsi*)

Of graceful shape and finished technique. It is invested with a monochrome glaze of camellia-leaf green of brilliant iridescent quality. Round the shoulder are three butterflies, carved in low relief in the paste and enameled with aubergine, wellow, green and white.

Height, 7¼ inches.

411—WRITER'S WATER DISH (*Yung-Chêng*)

Oval shape and of dense hard paste. The inner surface decorated with goldfish, water plants and wistaria, painted in enamel color, coral red and gilding. Has tall teakwood stand.

Length, 7¼ inches.



412—DECORATED JAR (*K'ang-hsi*)

Inverted pear-shape. It is of clear white hard paste and beautifully embellished in brilliant enamel colors of the *famille verte*, with reserves of blossoming trees, birds and landscapes, these reserves being intercepted by floral scrolls painted in coral red on a shark-skin ground. Encircling the shoulder is a band of diaper pattern and reserves of Buddhistic symbols.

Height, $8\frac{1}{2}$ inches.

413—DECORATED CYLINDRICAL VASE (*Yung Chêng*)

Butterflies and flowering plants, beautifully painted in the brilliant enamel colors of the *famille rose*.

Height, $8\frac{1}{8}$ inches.

Second Afternoon

414—DECORATED PEAR-SHAPED VASE (*Yung Chêng*)

Profusely and artistically painted, with floral scrolls and band in brilliant enamel colors and underglaze blue. On the shoulder, modeled in relief, are two monster-head and ring handles. Seal mark underneath the foot.

Height, $8\frac{1}{2}$ inches.

415—POWDER-BLUE CLUB-SHAPED VASE (*K'ang-hsi*)

Invested with a powder-blue glaze of clouded quality, over which are slight traces of a decoration in gilding.

Height, $8\frac{1}{2}$ inches.

416—PEAR-SHAPED VASE (*Ch'ien-lung*)

Elaborately decorated in *rouge-de-fer* with symbols of long life, happiness and fertility. Encircling the shoulder and neck are bands of scepter-head scrolls, upright palmettes and festoons of jewels, hung with pendeloques.

Height, $10\frac{3}{8}$ inches.

417—TALL OVIFORM VASE (*Yung Chêng*)

Thin hard paste. Beautifully decorated with tree peonies in coral red, leaf green and underglaze blue, enhanced by gilding.

Height, $11\frac{1}{8}$ inches.

418—PAIR WALL VASES (*Yung Chêng*)

Modeled in the shape of a carp and invested with a coral-red glaze. The scales, fins and tail outlined with gilding.

Height, $10\frac{1}{2}$ inches.



419—GRACEFUL OVIFORM VASE (*Ch'ien-lung*)

Of thin white porcelain and finished technique. On a ground of swastika fret, which is enameled in low relief in blue, are six reserve panels of various shapes, within which are birds and flowers, exquisitely painted in beautifully combined enameled colors. Distributed over the body of the vase and neck are Buddhistic symbols of "Happy Augury" and flying bats, executed in coral red and gilding. Seal mark penciled in gold.

Height, 10 inches.

420—PEAR-SHAPED VASE (*Ch'ien-lung*)

Dense hard paste, and of graceful shape. Coated with an apple-green glaze and decorated with chrysanthemums and butterfly, beautifully painted in delicate enamel colors. Seal mark underneath the foot.

Height, 12¼ inches.



421—CORAL-RED BOTTLE-SHAPED VASE (*Yung-Chêng*)

Of clear white, thin hard paste. Invested with a coral-red glaze of even quality and decorated in underglaze blue with numerous dragons and cloud forms. Six-character mark of the period underneath the foot.

Height, 11¾ inches.

422—DECORATED PEAR-SHAPED VASE (*Ch'ien-lung*)

Thin white hard paste. Decoration of mountain scenery, landscape and river view, with figure of boy and deer, finely painted in enamel colors. Encircling the neck is a four-clawed dragon in yellow and green, with cloud forms in white enamel.

Height, 12½ inches.

Second Afternoon

423—POWDER-BLUE VASE (*K'ang-hsi*)

Pear-shape, with broad mouth and spreading base. Covered with a powder-blue glaze of brilliant quality over which is a decoration and bands of palmettes and gilding.

Height, 9 $\frac{5}{8}$ inches.

424—IMPERIAL CHINESE VASE (*Ch'ien-lung*)

Graceful oviform, with trumpet-shaped neck. The body of the vase is carved in relief with swastika fret and gilded, and embellished with four circular-shaped raised panels which are decorated with exquisitely painted figures, legendary subjects and landscapes. Round the shoulder is a band of scepter-head scrolls worked in relief and brilliantly enameled, and encircling the neck are palmettes similarly treated. Under the foot, penciled in gold, is a seal of the imperial family.

Height, 11 $\frac{3}{4}$ inches.

425—DECORATED IMPERIAL VASE (*Ch'ien-lung*)

Graceful pear-shape. Invested with a pale yellow glaze and elaborately decorated with storks, symbolical bats, floral scrolls and Shou symbols, executed in various enamel colors and gilding. Encircling the neck, modeled in bold relief, is a dragon enameled in coral red.

Height, 13 $\frac{1}{4}$ inches.

426—GLOBULAR JAR WITH COVER (*Yung-Chêng*)

Elaborately decorated in brilliant enamel colors of the *famille rose* with the embellishments known as the "Hundred Antiques," Buddhistic symbols of Happy Augury and rich border design.

Height, 8 inches; diameter, 9 inches.

Second Afternoon

17-427—DECORATED JAR (*Yung Chêng*)

Globular shape. Decoration of the "Hundred Antiques" penciled in low tones of enamel colors, outlined with black.

Height, 8 $\frac{5}{8}$ inches.

8-428—BRILLIANT BLUE VASE (*Ch'ien-lung*)

Quadrilateral shape, with two elephant-head and ring handles modeled in relief. It is of dense hard paste and invested with a monochrome glaze of brilliant sapphire-blue, over which is a decoration of blooming shrubs, butterflies and other designs penciled in gold.

Height, 11 $\frac{1}{2}$ inches.

12-429—HEXAGONAL JAR WITH COVER (*Ch'ien-lung*)

Dense porcelain. Invested with a brilliant yellow glaze and embellished with various ornaments, floral designs and symbols which are worked in relief and decorated in brilliant enamel colors.

Height, 12 $\frac{1}{2}$ inches.

5-430—IMPERIAL CHINESE VASE (*Ch'ien-lung*)

Graceful pear-shape, with receding base and tall trumpet-shaped neck on which are two elephant and loose ring handles. It is enameled with a chocolate-color glaze over which is a decoration in gold to resemble damascening. In two large and various small reserve panels are Chinese domestic and equestrian scenes, landscape and symbols, beautifully painted in finely combined enamel colors. Seal mark underneath the foot.

Height, 16 inches.

5-5-433—PAIR DECORATED TEMPLE JARS (*Ming*)

Ovoid shape, with broad mouth and their original hat-shaped covers. Decorated in the brilliant five-color enamels with peonies, fabulous animals and leaf scrolls. (One cover repaired.)

Height, 14 $\frac{1}{2}$ inches.

5 434—TALL OVIFORM VASE (*Ch'ien-lung*)

With broad, flaring mouth. Enameled with a monochrome glaze of clouded blue and decorated with peacock, floral sprays and butterflies in gilding applied over the glaze. Encircling the neck, worked in relief, is a four-clawed dragon.

Height, 14¾ inches.



27 435—BRILLIANT MIRROR-BLACK JAR (*K'ang-hsi*)

Ovoid shape, with spreading base and broad mouth. It is of dense hard paste and enameled with a monochrome glaze of mirror or raven's wing black of brilliant quality. The embellishment, which is etched in the paste and enameled in yellow, aubergine and green, consists of the mystical lion, sporting with brocade balls, cloud forms and symbols. Has carved teakwood stand and cover.

Height, 10½ inches.



30-436—LARGE OVIFORM VASE (*Ch'ien-lung*)

Two scroll handles of coral red on neck. It is elaborately embellished with garden scenes and numerous figures of richly robed Chinese ladies, dignitaries and other figures finely painted in richly combined enameled colors. Seal mark underneath the foot.

Height, 13½ inches.



437—APPLE-GREEN TEMPLE JAR (*K'ang-hsi*)

Ovoid shape, with spreading base and short neck. Coated with an apple-green glaze and decorated with tree peonies, lotus in bloom, phoenixes, aquatic birds and butterflies, all of which are etched in the paste and enameled in aubergine, yellow and dark green and outlined with black.

Height, 13 inches.

Second Afternoon

438—BEAKER-SHAPED VASE (*Yung Chêng*)

Cylindrical body, with broad, flaring neck and mouth. Decorated with Chinese boating scene and legendary subjects, painted in brilliant enamel colors of the *famille rose*.

Height, $14\frac{3}{8}$ inches.

439—DECORATED VASE (*Yung Chêng*)

Beaker shape, with broad mouth. Embellished with figures of Fu-Lu-Shou—the three star gods—painted in brilliant enamel colors.

Height, $14\frac{1}{4}$ inches.

440—TALL GRACEFUL OVIFORM VASE (*Ch'ien-lung*)

Of clear white hard paste. Profusely decorated with floral scrolls, exquisitely executed in coral red over the glaze. Seal mark underneath the foot.

Height, $17\frac{1}{4}$ inches.

441—DECORATED VASE (*Yung Chêng*)

Beaker shape, with broad mouth. Finely decorated in enamel colors of the *famille rose*, with various ornaments containing flowers.

Height, $15\frac{3}{4}$ inches.

442—DECORATED PORCELAIN VASE (*Ch'ien-lung*)

Graceful tall slender shape, with trumpet neck. The ground is of brilliant powder-blue and the decoration, which is finely painted in delicately combined enamel colors, consists of numerous figures of imperial personages and ceremonial and domestic scenes within leaf and lozenge-shaped reserves. Seal mark of the period.

Height, 18 inches.



443—POWDER-BLUE BOTTLE-SHAPED VASE (*K'ang-hsi*)

Globular body, with tall slender tubular neck. Invested with a powder-blue glaze of brilliant mazarine quality, over which is a decoration in gilding within.

Height, 17 $\frac{3}{4}$ inches.

444—POWDER-BLUE BEAKER-SHAPED VASE (*K'ang-hsi*)

Invested with a monochrome glaze of powder-blue over which are traces of a decoration in gilding. (Defective on flange.)

Height, 17 $\frac{1}{4}$ inches.

445—POWDER-BLUE VASE (*Ch'ien-lung*)

Tall oviform, with trumpet-shaped neck. It is invested with a brilliant powder-blue glaze and decorated with four large carp painted in coral red and outlined with gilding.

Height, 18 inches.



50 446—POWDER-BLUE CLUB-SHAPED VASE (*K'ang-hsi*)

Coated with a powder-blue glaze of brilliant quality over which is a decoration of floral panels, birds, finely executed border designs and a Chinese poem, all in gilding.

Height, 18 inches.

26 447—DECORATED PORCELAIN VASE (*Ch'ien-lung*)

Fashioned in the shape of two upright carp. Decorated in underglaze blue and peachbloom tint.

Height, 17½ inches.



13 448—POWDER-BLUE CLUB-SHAPED VASE (K'ang-hsi)

Invested with a monochrome glaze of brilliant mazarine blue known as powder-blue, and ornamented with six reserve panels in which are depicted fabulous monsters, a carp rising from the sea and landscape views, all finely painted in the brilliant enamel colors of the *famille verte*. Underneath the foot, within a double circle, is a six-character mark of the K'ang-hsi period penciled in underglaze blue.

Height, 18¼ inches.

Second Afternoon

15-449—FAMILLE VERTE VASE (*K'ang-hsi*)

Tall quadrilateral shape, with trumpet neck. It is invested with a translucent yellow glaze applied so as to leave the edge white. Each of the four sides is decorated with the prunus blossoms, tree peonies, lotus and chrysanthemums, "the flowers of the four seasons," rockeries and butterflies, artistically executed in reserve and enameled in brilliant green, aubergine, turquoise-blue and white. On the neck, similarly treated, are sprays of tree peonies. Underneath the foot, in an indented panel, is a six-character mark of Cheng-hua in underglaze blue.

Height, $19\frac{3}{8}$ inches.

(Illustrated)

70-450—FIVE-COLOR VASE (*K'ang-hsi*)

Tall quadrilateral shape, with trumpet neck. Richly embellished with the flowers of the four seasons, birds, butterflies and rockeries, beautifully painted in the brilliant enamel colors of the *famille verte*. Underneath the foot in an indented panel is a six-character mark of the *K'ang-hsi* period.

Height, $19\frac{1}{2}$ inches.

(Illustrated)

45-451—LARGE FAMILLE VERTE VASE (*K'ang-hsi*)

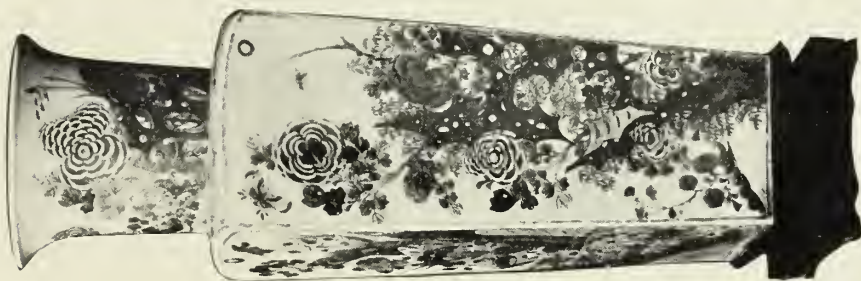
Tall quadrilateral shape, with broad trumpet-shaped neck. Each of the four sides is elaborately decorated with the prunus in blossom, tree peonies, lotus and chrysanthemums, the "flowers of the four seasons," rockeries and butterflies, painted in aubergine, yellow, coral red, green and brilliant blue. The neck is similarly embellished. Underneath the foot is an indented panel with a six-character mark of Cheng-hua.

Height, $29\frac{3}{4}$ inches.

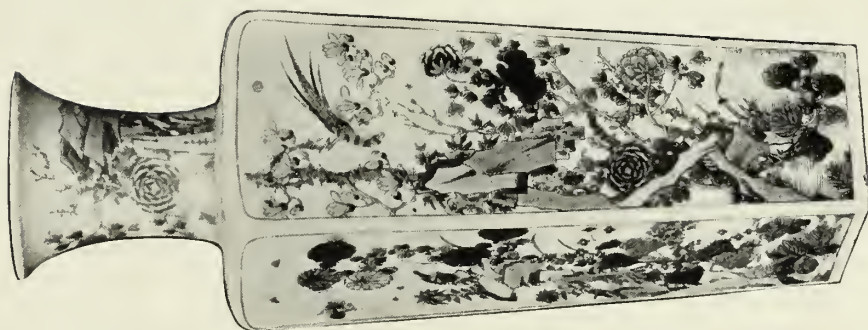
(Illustrated)



No. 449



No. 451



No. 450



25 452—TALL CYLINDRICAL VASE (*Ch'ien-lung*)

Richly embellished with an elaborate decoration depicting an Imperial ceremonial scene, gardens and blooming trees and vines, finely painted in brilliant enamel colors. Underneath the foot, which is coated with robin's-egg blue, is a seal mark of the period penciled in red.

Height, 18 inches.

Second Afternoon

20-453—TALL OVIFORM VASE (*Yung Chêng*)

Coated with an ivory-white crackle glaze and decorated with figures of dignitaries and children penciled in coral red and black.

Height, 20 $\frac{1}{4}$ inches.

1750-454—LARGE DECORATED VASE

Tall quadrilateral shape, with spreading base and neck on which are two dragon handles modeled in relief and glazed in green. It is invested with an Imperial yellow glaze applied so as to leave the edges white, and is richly and profusely embellished with flowers, birds and rockery, painted in brilliant enamel colors and underglaze blue.

Height, 24 $\frac{1}{2}$ inches.

15-455—POWDER-BLUE VASE (*K'ang-hsi*)

Tall oviform, with short tubular neck which flares at the mouth. Enameled with a powder-blue glaze of even quality over which is a decoration penciled in gold of an Emperor and the God of Wisdom. Six-character mark of the period.

Height, 18 inches.

58-456—LARGE GLOBULAR JAR (*Ch'ien-lung*)

Of dense sonorous porcelain and with broad mouth. Embellished with a beautifully painted decoration of flowers amid a profusion of leafy scrolls, various Buddhistic symbols and border designs, all of which are executed in fine tones of coral red, leaf green, yellow, purple and blue. Has tall barrel-shaped teak-wood stand.

Height, 13 $\frac{1}{2}$ inches; diameter, 18 inches.



457—PAIR IMPERIAL LARGE VASES (*Ch'ien-lung*)

Bottle shape, with handles of bamboo design. Richly and profusely decorated with phœnixes, five-clawed dragons, the emblems of the Emperor and Empress, cloud forms, fire emblems, the effulgent pearl and wave designs, beautifully painted in brilliant enamel colors, enriched by gilding. This embellishment is further enhanced by numerous bands and borders of the symbolical bats, butterflies, fret and diaper designs, and reserves of ornaments, birds and flowers. Underneath the foot is a six-character mark of the period.

Height, 21 $\frac{3}{8}$ inches; diameter, 15 $\frac{1}{2}$ inches.

DECORATED WALL PANELS AND COROMANDEL SCREENS

12 458—TEAKWOOD BRIC-A-BRAC CABINET

Finely carved. Has irregular-shaped shelves, and one enclosure.

Height, 2 feet 7½ inches; width, 2 feet 1½ inches.

115 459—ELABORATE WALL PANEL (*Ch'ien-lung*)

Of carved cinnabar lacquer, in design of a basket of flowers, the flowers carved in bold relief and lacquered in tones of green and red. A further embellishment consists of an inserted panel of cloisonné enamel depicting a legendary subject, and numerous gilded and enameled Buddhist symbols of Happy Augury.

Height, 2 feet 9 inches; width, 2 feet 7 inches.

5 460—CARVED AND LACQUERED PANEL (*Ming*)

The obverse and reverse decorated with various ornaments, utensils and flowers in low tones of red, green and ivory-white.

Length, 20 inches; width, 13½ inches.

12 461—SMALL CARVED AND LACQUERED PANEL (*Ming*)

Decorated with sprays of large tree-peonies in naturalistic colors.

Height, 32 inches; width, 23 inches.

22 462—CARVED AND LACQUERED COROMANDEL PANEL (*Ming*)

Beautifully embellished in lacquers of low tones and gilding, with vase of flowers, the sacred elephant, a Koro and symbols. Side borders of floral scrolls to harmonize.

Height, 52 inches; width, 19½ inches.

2 463—COROMANDEL CARVED AND LACQUERED PANEL (*Ming*)

Embellished with a view of a Chinese famous historic resort—Shi Hu, on West Lakes, near Shanghai.

Height, 68 inches; width, 20½ inches.

Second Afternoon

600 464—SET OF FOUR UPRIGHT WALL PANELS (*Ch'ien-lung*)

Black lacquer, embellished with birds, animals, magnolia in blossom, tree peonies and other designs, executed in mother-of-pearl inlays, tinted ivory and raised pigments.

Each: Height, 4 feet 2 inches; width, 14½ inches.

75 465—FOUR UPRIGHT WALL PANELS (*Ch'ien-lung*)

Black lacquer, beautifully embellished with birds, flowers and blooming trees, skilfully executed in mother-of-pearl tinted ivory and wood, worked in relief.

Each: Height, 6 feet 2 inches; width, 14½ inches.

50 466—TEAKWOOD AND PORCELAIN SCREEN (*Ch'ien-lung*)

Composed of eight folds carved in openwork, and each with six inserted panels of porcelain, all of which are decorated with landscapes and figure subjects finely painted in delicately combined enamel colors.

Height, 4 feet 1 inch; length, 6 feet, 3 inches.

(*Illustrated*)

160 467—CARVED COROMANDEL SCREEN (*K'ang-hsi*)

Embellished with a view of the Chinese immortals assembled in the Taoist Paradise, skilfully carved and lacquered in low tones on a black ground. A border at the top shows various Buddhistic symbols, and the lower border is composed of sprays of the flowers of the four seasons. On the reverse are phoenixes, cranes and other birds, and magnolia and plum in blossom, tree peonies and chrysanthemums, all carved and treated in low tones of lacquer.

Height, 5 feet 3 inches; length, 13 feet 2 inches.

(*Illustrated*)



NO. 166. TEAKWOOD AND PORCELAIN SCREEN



NO. 467 IMPORTANT CARVED AND LACQUERED SCREEN



NO. 468 CARVED AND LACQUERED COROMANDEL PALACE SCREEN

590 468—IMPORTANT CARVED COROMANDEL SCREEN (*Ch'ien-lung*)

In twelve leaves or panels, and forms a complete picture. Made of wood, skilfully carved and lacquered in richly combined colors. Scheme of decoration is the depicting of a visit of a royal personage and his retinue to the Emperor, who is seen sitting in an anteroom of the Summer Palace. Numerous figures of warriors, equestrians and other figures are rendered with artistic precision. The top and lower panels of each leaf are ornamented with various flowers and ornaments executed in beautifully combined colors. The reverse is completely covered with magnolia, plum and tree peonies in full bloom, and phoenixes and other richly plumaged birds.

Height, 6 feet 8 inches; length, 10 feet 10 inches.

(Illustrated)

22-6 ANCIENT CHINESE PAINTINGS

469—LANDSCAPE, GARDEN AND HOUSEHOLD SCENES

A rare collection in a portfolio painted by the renowned artist Tsiu Yao Chii of the Yuan Dynasty, who was a contemporary of Chiao Tze Ugong. His art is of a rare and polished type and the colors he used was a secret that has since been lost. Attention is directed to the freshness and brilliancy of the colors, notwithstanding the centuries through which they have passed. In grace and artistic taste this artist is unsurpassed, and in the whole ten beautiful paintings, the most commonplace scenes are invested with a beauty and enchantment that is rare to find.

Size, 14 inches by 14½ inches.

Second Afternoon

10 470—LOHAN PORTFOLIO

A portfolio of the eighteen Buddhistic Worthies by a noted artist of the Yuan Dynasty. It is executed in a pale black, giving a shadowy appearance to the figures.

45 471—HAND SCROLL: HORSES AT THEIR FEEDING TROUGHS

Painted on silk by Chiao Tze Ugong, the famous artist of the Sung Period. The scroll contains six horses feeding, and their attendants. This artist made a specialty of painting horses, and as a writer and painter he enjoys the widest renown.

CHIAO TZE UGONG may be called "The Artist of the Sung Dynasty," and his fame in art and letters is known throughout the land. His scenic pictures of flowers and birds were executed with greatest facility and ease, but he excels and is noted for his paintings of horses.

30 472—HAND SCROLL: LANDSCAPE ALONG THE YANGTSE

Under the title of "Ten Thousand li along the Yangtse," Wang Kung Mong, a noted artist of the Yuan Period, has in this masterpiece depicted a stretch of country on the bank of the Yangtse beginning from the mountain fastness of Szechuan until it reaches the plains of Hupch. It is an interesting example, as besides the boldness and artistic conception of the painting, it is a very old and most authentic masterpiece of this great artist, who was the predecessor of a school of Chinese art which produced many noted artists in later times.

Length, 24 feet; width, 13½ inches.

125 473—HAND SCROLL: HISTORICAL FEMALE PERSONAGES

Painted on silk by a great master of the Ming Dynasty, named Tsan Ying (Shik Chuk), who was famed for his portraiture, and in that specialty he excelled other renowned masters of the past.

This scroll has special interest, in that it presents some scores of women whose merit in literature, science, art and in almost every other avenue open to man, has been duly recognized in Chinese history. As these female personages existed centuries ago, it shows that China then gave due recognition to the rights of womankind. Another item of note is that the personages portrayed are wearing costumes worn in the past by Chinese women, and although dimmed by the mist of thousands of years, their grace and perfection of design offer valuable suggestions to the women of the present time.

76 474—HANGING SCROLL: AUTUMN SCENERY

Painted on silk by Lan Ying. This painting depicts mountains in bold relief in the background, through a ravine of which flows a stream, with trees, foliage and villas on its banks.

Length, 8 feet; width, 25½ inches.

LAN YING, a great artist of the Ming Dynasty, was noted for his bold departure from the pre-existing schools of Chinese art. He was the first to admire European art, and he combined the artistic conceptions from abroad with his naturally bold and antique style, forming a distinct school of his own which awakened much criticism from his contemporaries.

5 475—HANGING SCROLL

Painted on silk by Lan Ying, with mountains in bold relief in background, with villas on the bank of a stream below.

Length, 8 feet; width, 25½ inches.

Second Afternoon

9—475A—HANGING SCROLL: AUTUMN SCENERY

Painted on silk by Lan Ying. This great artist won his renown by being the first Chinese artist who appreciated foreign art from Europe, and endeavored to combine their excellencies with Chinese art. In this and the following painting one can see the evident infusion of European influence which gives a most happy combination.

This painting depicts mountains in the background with its cascades, with a villa, trees and a rustic bridge below.

Length, 8 feet; width, 25½ inches.

10—475B—HANGING SCROLL

Painted on silk by Lan Ying. With mountains in bold relief in the background with cascades and trees, and below is a beautifully executed rural scene with its deciduous trees clothed in autumn leaves.

Length, 8 feet; width, 25½ inches.

11—476—HANGING SCROLL

Painted on silk, by Yuan Nam Tin, an artist of the beginning of the Tsing Dynasty. Called a central piece, because it is customary to place it in the center of the wall opposite the entrance to a Chinese parlor. It has the three symbols of Longevity (Cypress), Rank (Crane) and Wealth (Peonies) beautifully and gracefully executed.

Length, 7 feet; width, 26½ inches.

25—476A—HANGING SCROLL: AUTUMNAL RIVER SCENE

Painted on silk by Hsieh Shi Chun, a Premier of the Ming Dynasty. A very old piece, beautifully executed depicting a river with a boat, and along its banks rocks and trees.

Length, 7 feet 2 inches; width, 25¼ inches.

Second Afternoon

477—MOUNTAINS AND RIVERS UNLIMITED

A series of twelve hanging scrolls on silk by the great master, Wan Ching Ming, a noted artist of the Ming Dynasty, who was inspired by the works of Kwok Hsi of the Tong Dynasty and Chiao Tze Ugong of the Sung Dynasty, whose specialty was snow scenes.

Length, 6 feet 2 inches; width, 24½ inches.

WAN CHING MING in his masterpieces often excelled his predecessors in the fidelity and polish of his art. This series of twelve scrolls are one continuous scene of a most picturesque and diversified section of the country, embracing mountains, valleys, streams, bridges, villages and their inhabitants, and picturing Chinese life and surroundings with the grace, exquisite color combination and taste of a true artist. Throughout the series one finds a harmonious scene from the mountain tops to the shores of the river, the whole being enhanced by beautiful trees, foliage and boats, and farms with their domestic animals, most happily introduced.

478—CHINESE PAINTING ON SILK

By a master of the Ming Dynasty. A pavilion, in the mountains, on which are standing dignitaries and children.

479—CHINESE PAINTING ON SILK

By a master of the Ming Dynasty. Mountains, a pine grove, and equestrian and other figures fording a stream.

480—CHINESE PAINTING ON SILK

By Wang-Chao, an artist of the Ch'ien-lung period. A priest and a tiger seated beneath a willow tree.

481—CHINESE PAINTING ON SILK

Tree peonies, prunus blossoms, palms and rockeries beautifully executed.

482—CHINESE PAINTING ON SILK

By an artist of the K'ang-hsi period. An Emperor and his retinue in landscape.

Second Afternoon

3-483—CHINESE PAINTING ON SILK

An Emperor and attendants. By Pen-Yuan Feng.

3-484—CHINESE PAINTING ON SILK

A mountainous landscape by an artist of the Ming Dynasty, Chao-shih-Hen.

12-485—CHINESE PAINTING ON SILK

By Shi-Tien-Shen-Chow, a master of the Ch'ien-lung period. Landscape, pavilion, figures and pagoda, after Wu-Tao-tzu of the Sung Dynasty.

6-486—CHINESE PAINTING ON SILK

By an artist of the Ming Dynasty. Landscape and equestrian figures painted in low tones.

8-487—CHINESE PAINTING: HANGING SCROLL

By Yu-Feng, a master of the K'ang-hsi period. A pheasant, tree peonies and bamboo finely painted in low tones.

3-488—CHINESE PAINTING: HANGING SCROLL

Painted on silk by Chuiu-Ying, an artist of the K'ang-hsi period. A retreat in the mountains, and river view, showing a palace with figures on a pavilion overlooking a lake on which are boating parties in gaily decorated barges. In the foreground an imperial traveling party with retinue.

2-489—CHINESE PAINTING ON PAPER

By Nan-Sha, an artist of the K'ang-hsi period. Tree peonies and birds in fine tones.

4-490—CHINESE PAINTING ON SILK

By Tang-I, an artist of the Ch'ien-lung period. Lotus in bloom and a mandarin duck in flight.

2 491—CHINESE PAINTING ON SILK

By Pan Yuan, a master of the Ming Dynasty. A mountain retreat by a lake, finely executed in low tones.

3 492—CHINESE PAINTING ON PAPER

By an artist of the Ch'ien-lung period in the manner of Chang-Chen. A water buffalo, tethered.

2 493—CHINESE PAINTING ON SILK

By Chien-Tang-tai-Chien, an artist of the K'ang-hsi period. Garden scene, with figures of a hermit and a mandarin, rocky cliffs and pine trees, executed in low tones.

3 494—CHINESE PAINTING ON SILK

By Chen-Chin, an artist of the Ch'ien-lung period. Mountainous landscape and hunting scene.

4 495—CHINESE PAINTING ON SILK

Mandarin ladies by a lakeside, some seated and playing on musical instruments and others preparing tea.

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